

The SCHOOL-ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

A PUBLICATION FOR THOSE INTERESTED IN FINE AND APPLIED ART

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THE ART CLUB ENTERTAINS THE SCHOOL WITH A PUPPET SHOW. POST ROAD JUNIOR HIGH SCHOOL, WHITE PLAINS, NEW YORK. ELSA L. BEERS, TEACHER

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No. 10

Art Club as an Entertainment Committee

ELSA L. BEERS

ART TEACHER, POST ROAD JUNIOR HIGH SCHOOL, WHITE PLAINS,
NEW YORK

MISS JENNIE L. CLARK
SUPERVISOR OF ART

THE Art Club of Post Road Junior High School, White Plains, New York, wanted to do something to entertain the school—something new and different. At first a play was suggested, but as that idea was not quite different enough, the fifteen members undertook to discover some other form of amusement. After much deliberation they found just the thing—a puppet show.

They already owned two foreign puppets made in far-away Germany. These two, a clown and a peasant girl, formed the nucleus around which their show developed. Then, too, their worthy president came to the rescue with the very puppet they most needed. This was, of course, the villain, a bit of the president's own handicraft. Inspired by her success, another member appeared one day soon after with two Spanish puppets which she had made. The idea of puppets spread beyond the ranks and a girl who had no affiliation with the Art Club generously offered to lend the club her puppets and her toy furniture. The club members were

glad indeed to welcome her amusing clown puppet, Ko-Ko, who could tap-dance to perfection.

Thus far there was an ample amount of talent and nothing for them to do. An appeal was sent out for ideas and within a week one of the members presented the club with an original comedy in two acts entitled, "Rosemary." Into this she had woven most of the characters of the puppets. Then two more clever members offered a series of impersonations which were destined to be one of the "hits" of the entertainment. A victrola record was obtained for Ko-Ko's tap-dance and the Art Club began a series of real rehearsals.

Some of the members who had no actual parts worked on the scenery while a very competent advertising committee prepared a series of posters. Still others stitched and sewed for there were endless odd jobs to keep everyone at work.

At last the fatal day arrived on which the Art Club was to handle the entertainment for Social Hour. Everything was in readiness. Two members attended to



lighting effects and one to the victrola records. Of course two very responsible pupils were assigned the all-important task of raising curtains. The actors knew their parts; they need have no fear. They admitted, however, that they were a wee bit nervous.

The opening speech by the president helped to clarify the reason for the program. She explained that the Art Club had long wanted to repay the school for their loyal support of the club in its candy sales.

The peasant girl puppet introduced each number. The balloon scenery of the first number was received enthusiastically by the audience. This was especially true of the number in which a very learned member of Grade 9 was impersonated by the clown. In the next scene Ko-Ko did his famous tap-dance in an appropriate modernistic setting of gaily-painted music notes. Ko-Ko's arms and head played almost as great a part as his feet and he too received a warm ovation. Finally the cream of the entertainment was given in the form of the two-act playlet written by one of the members.

The story was simple. Rosemary and her dancing partner, the clown, were discouraged by the indifference of the world

to their art. As they strolled together in the garden, discussing their common misfortunes, they gathered roses from the garden wall with which to console themselves. They were thus engaged in picking the largest and reddest of the roses when the villain sneaked up behind them, and pouncing upon the frightened Rosemary, carried her away to his den. This so upset Clownie that he immediately fainted.

Scene 2 found Rosemary in the villain's den where he prepared to murder her. The fatal moment had almost arrived when a loud bang was heard (the bursting of a paper bag!) and the villain fell to the ground dead. Clownie appeared as the gallant hero and the scene ended with a dance of joy. The performance was over and by the hearty applause of the audience the puppeteers realized that they had been rewarded for their efforts.

Here was an extra curricular activity which had brought into play such overlapping subjects as English, music, and art, and had given ample opportunity for the development of pupil responsibility and creative talent. Since giving this program the Art Club has been preparing another—this time a shadow play. We are hoping that this may be equally successful.



Finger Painting

F. W. WEBER

TECHNICAL DIRECTOR OF F. WEBER CO. AND LECTURER AT NATIONAL ACADEMY, NEW YORK; ART STUDENT'S LEAGUE, NEW YORK; CORCORAN SCHOOL OF ART, WASHINGTON

THERE is nothing new or recent about the use of the fingers as a means of applying paint in fine arts painting. The ancients, the primitives, the Egyptians and, today, we find the artist-painter frequently resorting to the fingers in place of brush. Not, however, in the manner of the sculptor modeling plastic materials, but to obtain qualities, accidentals, not easily expressed with the brush.

The value and importance of the use of the fingers, particularly as a means of teaching the child self-expression, has long been recognized. Many materials are used for this purpose, and it is now possible to buy paint made especially for finger painting.

Inexpensive, ordinary cardboard or manila paper may be used to good advantage for ordinary classroom practice work. When more permanent and durable painting grounds are desired, better quality drawing and water color papers are suggested. It is not necessary to dampen or wet the paper or cardboard before applying the paint. The colors will work equally well on a dry or wet surface which is found to be quite an advantage especially in lower grades where smaller children cannot easily control the wetting of the paper.

Finger Painting Colors are applied directly to the dry or dampened surface to be decorated, using the finger tips with a free and easy movement of the hand. The fingers and thumbs of both hands should be employed. The fingernails may also be used to obtain interesting effects. Broad washes of transparent quality are obtained by dipping the fingers into clear water, brushing over the applied color, using the wetted fingers as if they were brushes.

A distinct advantage of this particular Finger Painting Color is that it may also be used with a camel hair, sable, or bristle brush in the same manner as tempera, poster, oil or water color, both in opaque or transparent washes, especially valuable for expressing details. This is also made use of by more advanced pupils, working in poster, water color and outdoor sketching. Very pleasing results are also obtained through the use of a painting knife, or flexible palette knife. The colors should not be applied too impasto, especially on thin papers, as there is danger of the paint flaking off after drying. Finger Painting Colors require about the same time for drying as do tempera or water colors. Water only is used to dilute the colors, if necessary. Colors remaining unused may be put into

jars for future use. If the paint has dried hard, add a small quantity of water, allow to soak into the hardened paint and then grind with a palette knife or muller to the original smooth, creamy consistency.

Having a decided smooth, crisp consistency, Finger Painting Colors may be painted wet in wet, or one wet color directly over-painted with another, without waiting for the underpainting to dry.

A special varnish has also been prepared, which if applied over the finished dry picture will greatly add to its durability. A painting treated in this manner may be continued in oil colors or overglazed with oil paints much in the same manner as the early Renaissance egg-

tempera-oil paintings. Finger Painting Varnish is also a protective varnish for water color paintings; however, never to be used over oil paintings.

To cleanse the fingers after use, ordinary soap and water are used. A damp and a dry cloth or rag are very useful to have handy while painting to wipe the fingers clean.

Finished classroom paintings on cardboard may be sponged off, using the cardboard much in the manner of a slate. The washed cardboard may be used for repainting, even before it has dried, if desired.

Objects of wood, metal, glass or pottery may also be decorated with Finger Painting Colors. When dry, an



THIS ILLUSTRATION SHOWS HOW FINGER PAINTS ARE APPLIED. THE ACCOMPANYING ARTICLE BY F. W. WEBER TELLS ALL ABOUT THIS FASCINATING NEW WAY TO PAINT



SUBJECTS PAINTED WITH FINGER PAINTS. THE FINGER PAINTING BACKGROUND, AS DESCRIBED IN THE ACCOMPANYING ARTICLE, WAS USED ON THE LOWER PAINTING. A PIECE OF CARDBOARD WAS USED TO SCRAPE AWAY THE THICK PAINT, MAKING THE STRIPES ON SKIRT AND APRONS



application of Spar Varnish yields a very durable finish.

FINGER PAINTING BACKGROUND

Of special interest is the use of Finger Painting Background. The use of Finger Painting Background is optional. When using Background, an entirely different technique is obtained. Background permits a very free and broad painting method.

It is not necessary to dampen or wet the paper or cardboard when using Finger Painting Background. However, the paper or cardboard, if first wetted, permits working the colors wet in wet over a much longer time. In classroom work it is found to be a decided advantage for the pupils to use the wet paper. Glazed or smooth white papers or cardboards are generally preferred when using Finger Painting Background.

The paper may be dipped into a basin of clean water, the excess water wiped

from the surface, or the paper may be simply laid flat on the desk and dampened with a wet sponge. Squeeze only a small quantity of Finger Painting Background on the dry or wetted paper, and with the flat hand spread the same evenly and thinly over the surface to be painted.

Very effective pictures or conventional designs may be executed, using the finger tips to apply the Finger Painting Colors over the wet application of Background, rubbing and sliding the fingers over the surface. Use one or several fingers at the same time, also the fingernails, or small flat pieces of cardboard. Highly interesting effects are also obtained in monochrome, if the Background, before application, is first tinted with any of the Finger Painting Colors. The white paper, which will then show through, upon being worked over with the bare fingers yields very pleasing two-toned effects. Finger Painting Colors may be applied over the wet Background or the dry finished picture to express detail.

IMAGINATION

THE SOUL WITHOUT IMAGINATION IS WHAT AN OBSERVATORY
WOULD BE WITHOUT A TELESCOPE —H. W. Beecher

THE WORLD OF REALITY HAS ITS LIMITS—THE WORLD OF
IMAGINATION IS BOUNDLESS. —Rousseau

THE FACULTY OF IMAGINATION IS THE GREAT SPRING OF HUMAN
ACTIVITY, AND THE PRINCIPAL SOURCE OF HUMAN IMPROVE-
MENT. —Dugald Stewart

High School Art Classes Build a Gothic Cathedral

MRS. ROXOLI SEABURY

LAGUNA BEACH, CALIFORNIA

ONE of the most interesting art projects in the high school is the small house model. The work increases in interest through six weeks and gives boys and girls a concept of the variety and detail of problems involved in building a house, such as had never occurred to them.

A very helpful page of simple diagrams for the foundation of these little models is found in Mr. Lemos' "Applied Art" on Page 158. The ends of the house can be varied as to pitch of roof and style of additions without changing the actual size of the houses which can be dictated to the class on 12 x 18-inch tag paper laid horizontally. A one-inch margin should be allowed at the bottom of "laps" for pasting the house down to the beaver board foundation of uniform size. Such a foundation, 9 x 12 inches, is large enough to entail plenty of work in the landscaping around the house and the uniformity simplifies the problem of grouping, as in a street project, around an inner court, etc.

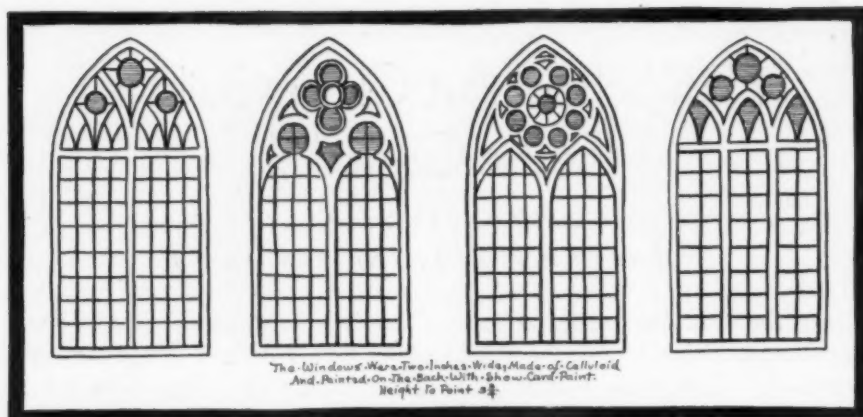
The dictated foundation takes half an hour using three-inch ends and five-inch sides. The body of the house, if two inches high, allows for an overhang roof to be added afterward. Houses that look like barns are too high in the body. The shape of the ends determine the shape and pitch of the roof which can be individual.

The size, shape, and placing of the windows should make a design arrangement either darker or lighter than the house itself. A neutralized violet makes a good dark tone quality. The window frames and sashes, door frames and paneling should be drawn in ink *before* the house is pasted together. The inch margin is then slashed at the corners and bent at right angles.

One addition is about all that can be designed and handled in the time, as dormer-window, porch, loggia, etc. These should be assembled before the overhang roof is added. All laps should be covered. The plan of walks, gardens, pools, etc., should make a good composition as the designer looks down from the top. Contrast among the greens as dark and light, cool and warm, is important. Green crepe paper about three-fourths inch wide, slashed to the center, the slashed part bent to stand up, and pasted down in rows makes beautiful grass lawns.

Show card paint with sand or gravel in it may be used to cover the roof of the house and on the walks. Paper shingles may also be used on the roof if desired. To save time cut strips of shingles.

In Topeka, Kansas, realtors were very much interested in these practical projects and asked for special students to work out

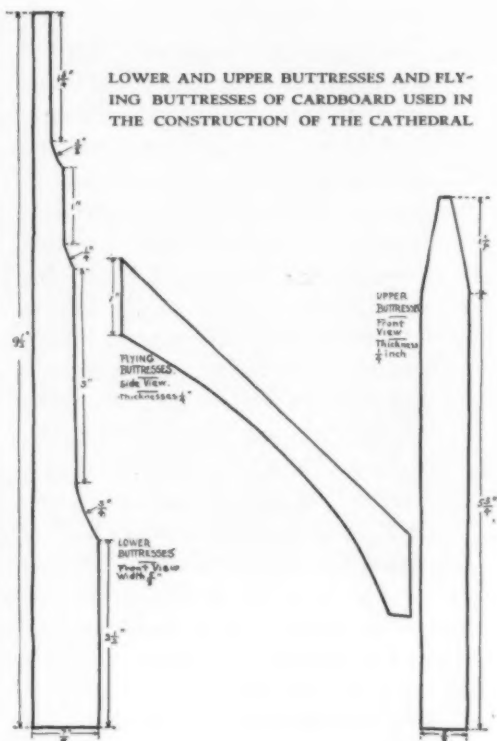


CELLULOID WINDOWS WERE MADE FOR THE CATHEDRAL

larger models for their use. The director of Mulvane Museum, Washburn College, asked if a model of a Gothic cathedral could be fashioned on the same principles. This seemed like a "poser" at first but proved to be just as possible as the small house. By co-operation and division of labor and details by special students we got out something in about six weeks that showed the chief characteristics, though of course such a project could be a life work. One class worked on the forty-two stained glass windows, some drawing, some painting on celluloid with show card paint, some putting on the stones which were about one-fourth by one-half inch.

THE NAVE: 5" x 12" (to roof): Roof about 5". Principal, long section, was made exactly like the little houses with additional quarter-circle piece at the west end. Laps were allowed on every fitted piece. The rounded end was a simple strip bent to fit the roof-end.

THE APSE (5" diameter): Or rounded end, was fitted around the upper portion above mentioned, first a straight piece





THIS IMPOSING GOTHIC CATHEDRAL WAS MADE BY HIGH SCHOOL STUDENTS
UNDER THE DIRECTION OF MRS. ROXOLI SEABURY, LAGUNA BEACH, CALIFORNIA

to complete the nave, then a quarter circle fitted at the roof and slanting to meet the upper part. Any such slant is accomplished by the radius of the circle. The shorter the radius the lower the slant. The longer the radius the straighter up the slant. The cone shapes of the spires were made in the same way.

THE TRANSEPTS (5" x 9"): Height to roof—12". Extended north and south from the chancel, made exactly like the nave and long enough to allow for the slanted roof, with laps which have to be cut back into the form, lessening the final length of the transept.

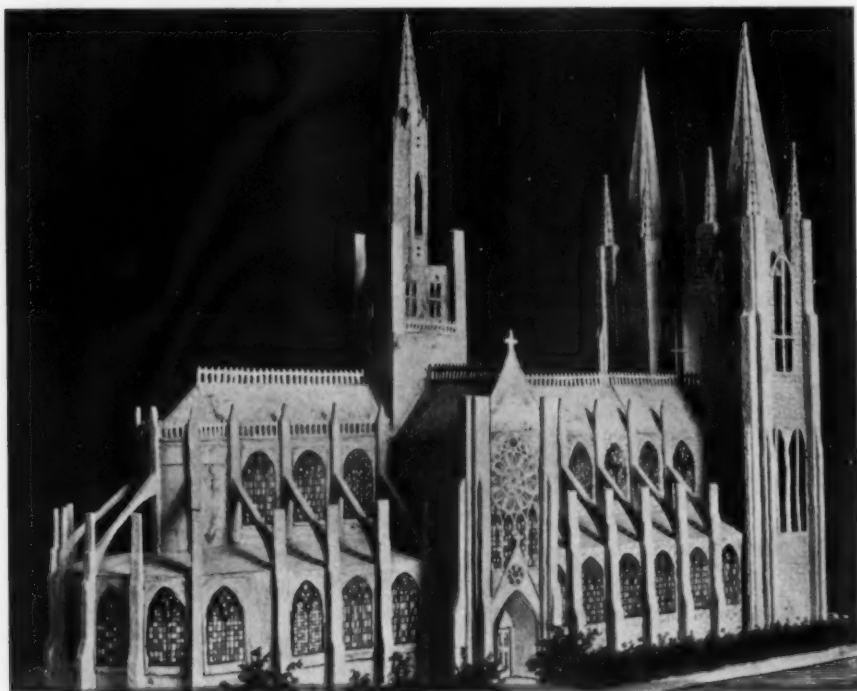
THE SIDE AISLES (5" side): Length to fit. These were plain pieces bent six

inches above ground (allow 1" for lap at bottom) and slanted to meet nave at a good angle.

THE EAST TOWERS (5" square x 25" high. Use 21" x 26" piece.) A time saving way is: Fold a one-inch margin on the long end, join the cylinder, and crease down flat—at fold and opposite. Open and crease the other two corners of tower by placing creases together. Slit lower corners up one inch for foundation laps. Cover the top using a 7-inch square to allow laps.

THE CENTRAL TOWER (5" square): Similarly made, but slit up into each side at middle to fit intersection. Allow laps.

(Continued on page ix)



SIDE AND REAR VIEW OF THE GOTHIC CATHEDRAL MADE BY A HIGH SCHOOL ART CLASS UNDER THE SUPERVISION OF MRS. ROXOLI SEABURY, LAGUNA BEACH, CALIFORNIA

Expression Through the Hands

The Handcraft Program of the Camp Fire Girls

MARGARET SCHERF

WORK with the hands is a recognized outlet for the emotions. Even the most trifling busywork provides some satisfaction to the human being, whose hands were made for use, and are now so often used only mechanically, if at all, in the earning of his livelihood. Much greater is the return to the individual of genuinely creative handicraft, which may involve less skill, but gives expression to more of his personality.

Camp Fire Girls, as a leisure time program for the adolescent, emphasizes strongly this creative, individual, growing attitude toward craft work. The first thing a girl does when she joins the organization is to choose a name and symbol for herself. She thinks of the person she wants to be, something she wants to accomplish, or a quality she wants to have—generosity, cheerfulness, courage—and then she translates these ideals into Indian symbols and combines the symbols into a design motif. Because of their simplicity the symbols are easy to handle and offer a facile medium for translating word meaning into design. The girl, at first intrigued by the word meaning, soon comes to have a feeling for the design apart from its meaning. Repetition of these symbols to fill given spaces is an easy way to begin the study of design, and the girl soon learns to handle more complicated material. First the girl

makes her single motif, known as her symbol, then repeats the same design which is woven into a beaded headband.

The headbands in the illustration were beaded by Camp Fire Girls. The maker of the one on the right explains it thus: "The black is the eagle, and its song. The white is the cloud and the red arrows run along the border. It represents the eagle singing its song, flying against the cloud as the Indian's arrows are shooting at it." Of the one on the left the girl gives this explanation: "My headband means that I want to make my life a joy to myself and a pleasure to those about me. The mountain stands for accomplishments, the hand for friendship, the star for the creation of brightness and happiness, and the thought symbol is for careful thinking."

The program does not emphasize the acquiring of particular skills—the girl who is fascinated by a phase of craft work will develop it of her own accord—but rather the feeling of growth, exploration, and appreciation. There are too many things in the world of the adolescent worthy of her attention to insist that she narrow herself to acquiring great skill in any one field. The world is all about her, and it seems more important to appraise her of that fact than to teach her how to do beadwork or leather tooling with professional fingers. The young girl wants

variety, activity, and quick results. She wants to say, in a large way, how things look to her. She writes poetry, draws, looks at the birds and rabbits, paints her room in a fashion to outrage her mother, dresses now like the Lady of the Lake and now like Joan Crawford. And all this is good experimental activity.

However, often the girl herself does not know what she is looking for. She is restless, discontented. A little co-ordinated activity in the company of girls she likes, brings more satisfaction than her own acrobatic efforts to swallow the world at a gulp. The motivation for projects, in Hand Craft as in all Camp Fire activities, comes from the girls. The leader may suggest, but she may not insist. So it is that Hand Craft grows out of the girls' real interests and needs. One of them writes a play. Why not act it? The group sets to work on costume design. They get ambitious, go to the library, look up the history of costuming. They paint the costumes, or applique them, or make them simply of cheese cloth. They discover that lighting is a world in itself.

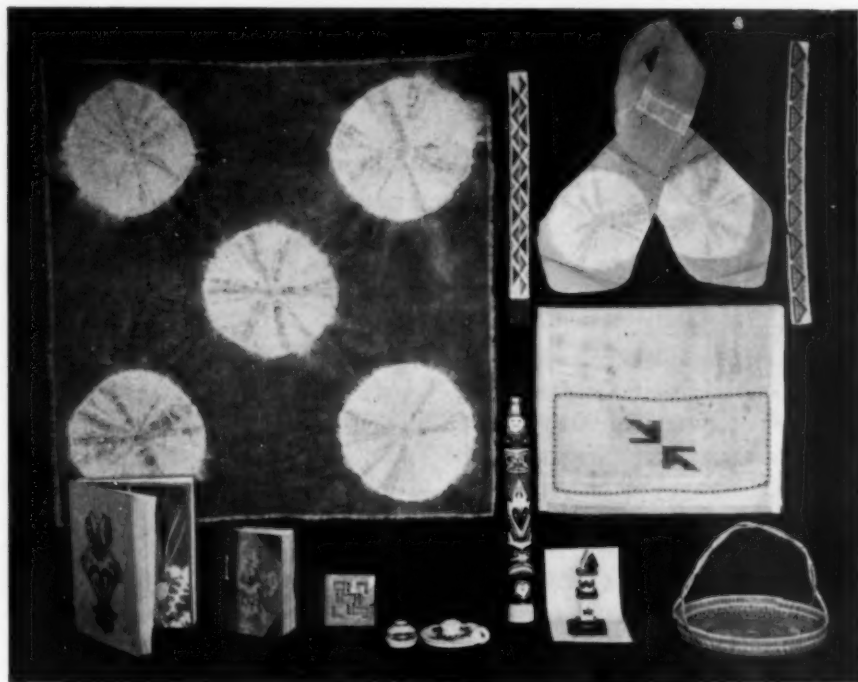
They set to experimenting with that. And how shall the stage be set? A stage is a sort of picture. What are the principles of good design, for a stage or for anything else? They call for help, and a theatrical designer, an art teacher, or a decorator comes to the rescue.

Following the larger project idea, each year the national council presents a national project upon which all the girls work for three or four months in the spring. For the last two years this undertaking has involved a great deal of hand and art work. In 1932 the theme of the project was taken from the Children's Charter of the White House Conference on Child Health: "For every child a home environment harmonious and enriching."

Different phases of home decoration attracted different groups throughout the country. Some were interested in the history of decoration, others in the principles of design, still others in the practical application of these principles. The girls enlisted the aid of trained decorators and designers, buyers, teachers, and furniture dealers, set up model rooms and even



METAL WORK DONE
BY CAMP FIRE GIRLS



SOME OF THE CRAFTS MADE BY CAMP FIRE GIRLS AND DESCRIBED
IN THE ACCOMPANYING ARTICLE BY MARGARET SCHERF

whole model houses. Wherever possible they redecorated a room for use—their own clubroom or a bedroom at home. Many of them got a start in decorative appreciation which will cause them to continue indefinitely both their study and its application to their surroundings. If it did nothing else, the project awakened them to the possibilities of beauty in the simplest home and helped them to discard some of the traditional barriers to good interior arrangement.

This year the national project is called "Making the Most of Me." By appealing to the girl's natural desire to be attractive this project led her to study the principles of costume design—line and color, pro-

portion, suitability to type, to occasion, to climate. She probably didn't call it costume design, but she ate it up. With the help of specialists, girls analyzed their types, chose the colors and lines most flattering to them, criticized each other's choices, gave costume exhibitions showing what the short plump, the tall thin, the medium, the blond, and the redhead should wear. (The personality project of course involved more than dress, but it is this phase of it which concerns us here.)

Nature lore, which is an important part of the Camp Fire program, ties up well with handicraft and art in general. The blueprint in the photograph of

(Continued on page ix)



Slide-Stencilling

MARGARET LYON

STANFORD UNIVERSITY, CALIFORNIA

MOST art teachers are more or less familiar with "stencilling" as a class problem. "Slide-Stencilling" is a simplified and modernized form of stencilling. It is simplified because it is not necessary to cut a complete design or object out of paper. Any shape cut on the straight edge of a piece of paper will, when repeated, make a very interesting pattern, thus making a practical problem for very young children. One is able to obtain very modern and unique effects with this method of stencilling. You must have noticed at times the shadows cast in a room where several lamps and lights are lit. The shadows cross and often seem to interlace, and they range from very dark

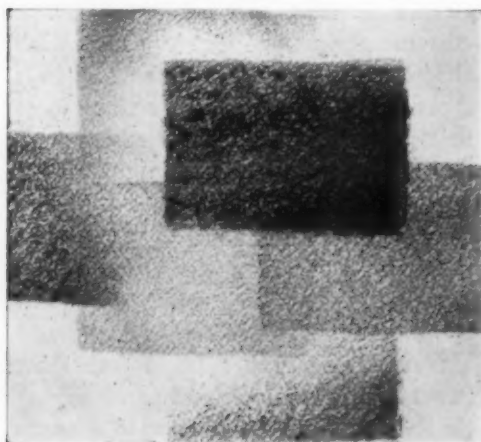
to the faintest tint. It is easy to obtain this effect with "Slide-Stencilling." An example is shown below.

To make a "Slide-Stencil" one needs a piece of pastel crayon, chalk, or charcoal. The paper from which the stencil is cut should be thin, preferably a tough tracing paper. It is an advantage in shifting the stencil to be able to see through it and determine just where it is to be placed. The stencilling may be done on any kind of paper. Different papers will give different techniques.

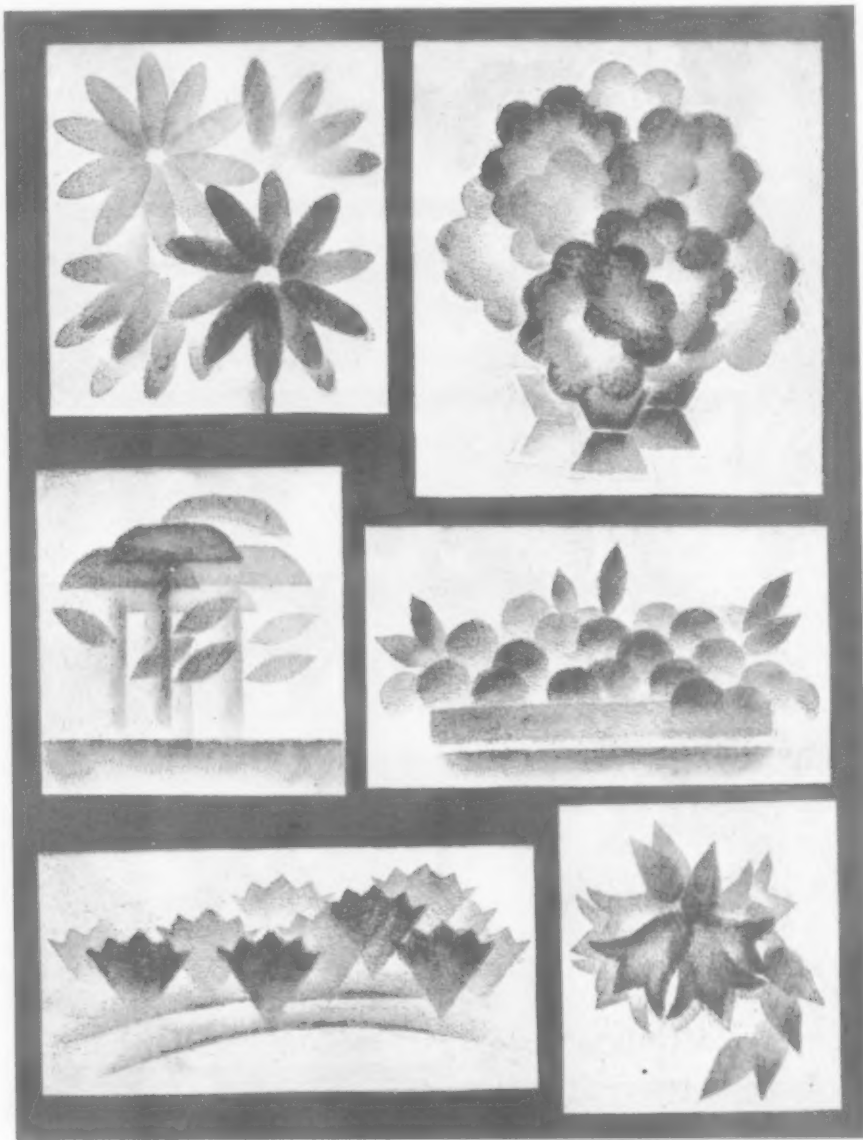
Now cut your stencil on the straight edge of your paper. Simple shapes cut out of paper may also be used, but they must be *simple*. Lay your stencil on the paper to be stencilled and hold it firmly in place with the left hand. Apply the crayon with short outward strokes, always marking out and away from the edge of the stencil, for the thin paper must not be rumpled. Now, before moving the stencil at all, rub your finger along the edges of the stencil and over the crayon just applied. Blend out toward the light edge and at the same time rub the crayon into the paper so it will not rub off or smear. As an extra precaution designs may be sprayed with fixatif. When done with charcoal they should *always* be sprayed.

When light effects are desired just rub the finger from the blackened edge of the

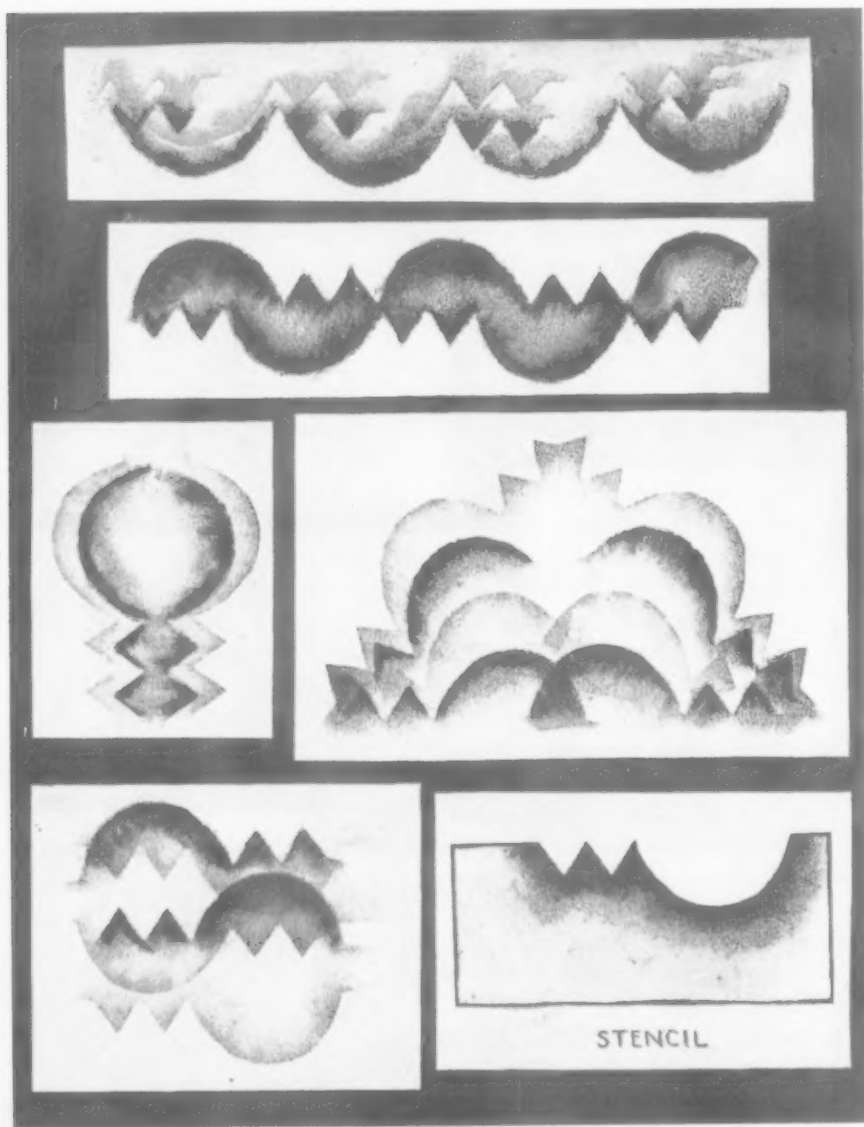
(Turn to page 609)



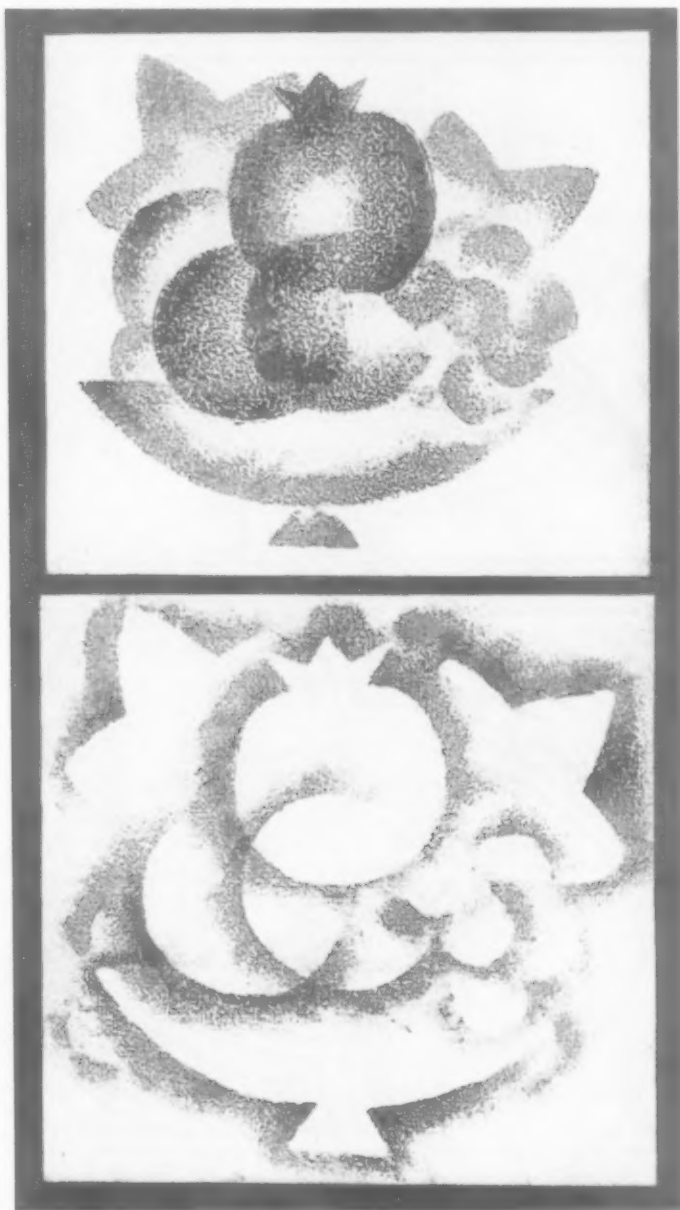
EFFECTS WHICH ARE EASILY
OBTAINED WITH A SLIDE-STENCIL



A GROUP OF DESIGNS MADE WITH DIFFERENT SHAPED SLIDE-STENCILS



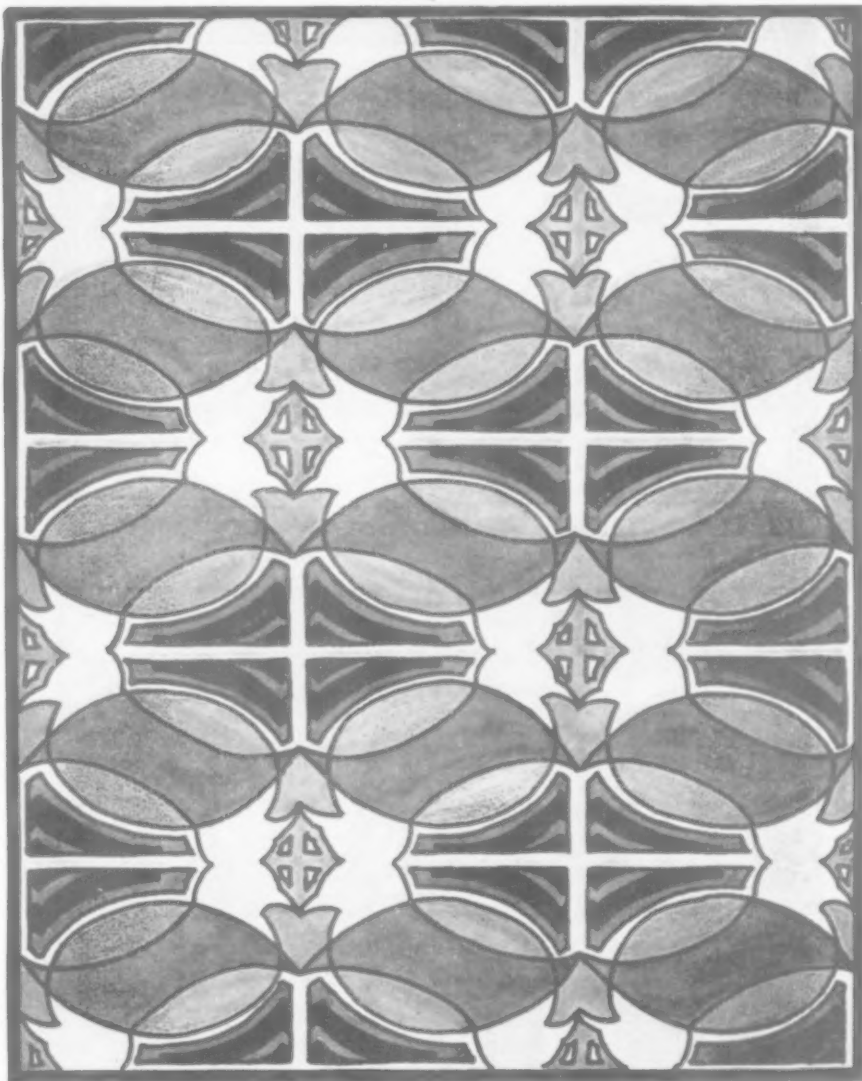
THESE DESIGNS ARE ALL MADE WITH THE SAME STENCIL, WHICH IS SHOWN IN THE LOWER RIGHT CORNER. THIS METHOD DESCRIBED IN ACCOMPANYING ARTICLE BY MARGARET LYON



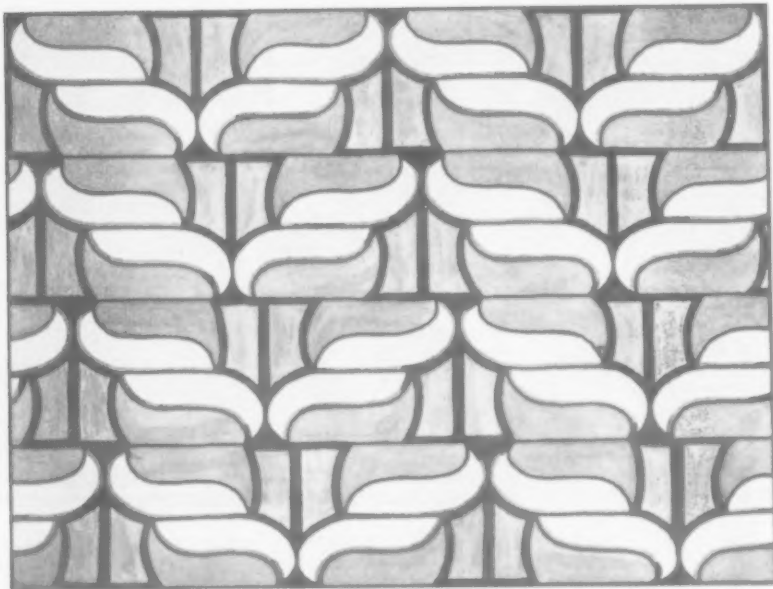
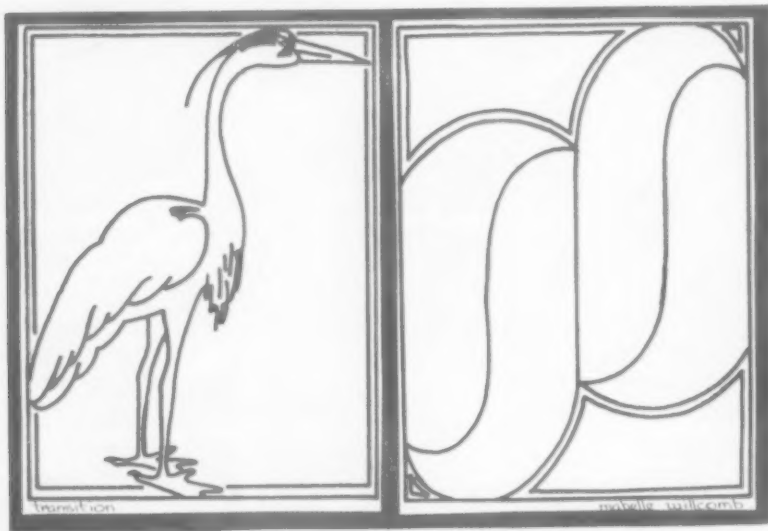
ABOVE—A FRUIT BASKET DESIGN MADE WITH A SLIDE-STENCIL AND "FINGER PAINTS."
BELOW—"TEMPLATS," OR PARTS CUT OUT OF STENCIL, WERE USED TO MAKE THIS DESIGN



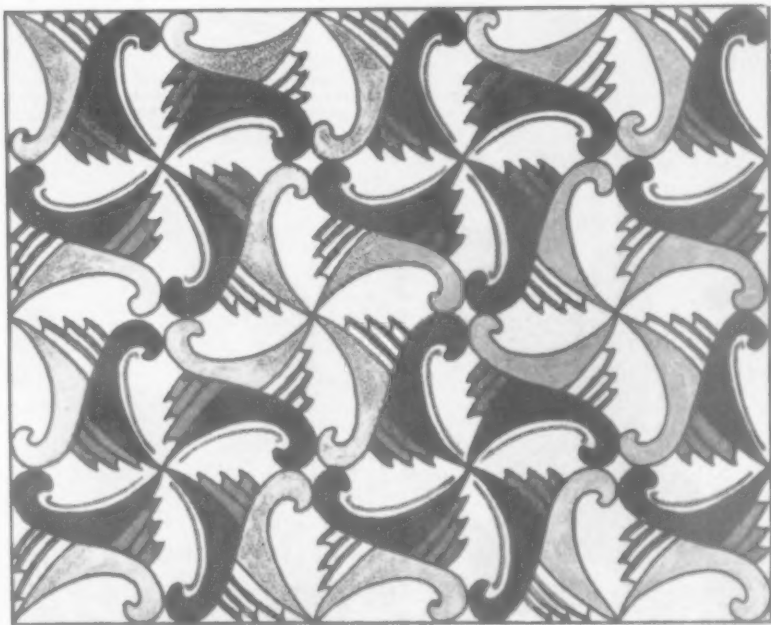
THE FIRST TWO STEPS IN THE MAKING OF THE ALL-OVER PATTERN SHOWN ON THE OPPOSITE PAGE. THIS PROBLEM WAS WORKED OUT BY COLLEGE FRESHMEN ART STUDENTS UNDER THE DIRECTION OF JANE F. MOSS, MONTANA STATE COLLEGE



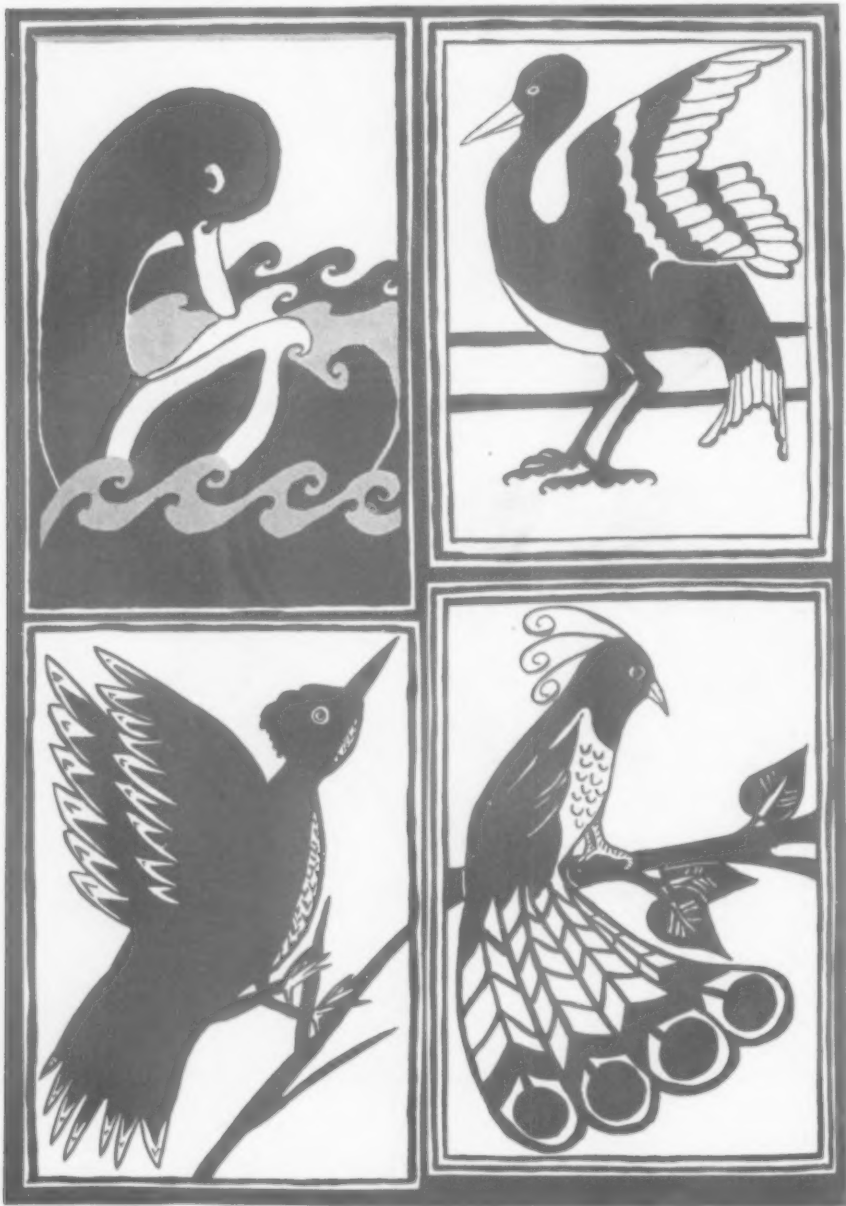
THE LOWER DESIGN ON THE OPPOSITE PAGE IS REDUCED TO THREE INCHES SQUARE. EIGHT TRACINGS ARE MADE AND THEN PLACED TOGETHER TO FORM THIS INTERESTING SURFACE ARRANGEMENT. DONE BY A STUDENT OF JANE F. MOSS, INSTRUCTOR OF ART, MONTANA STATE COLLEGE



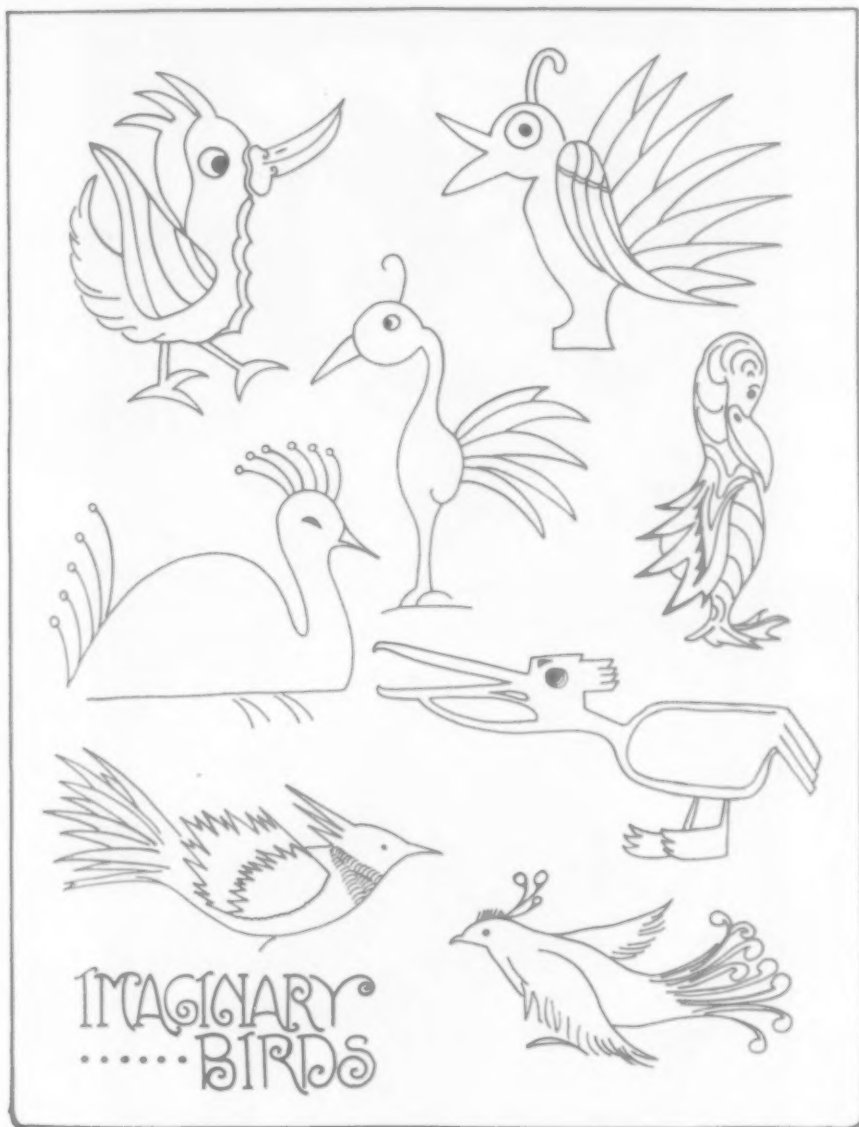
AN INTERESTING METHOD OF USING THE BIRD IN DESIGN. DONE BY A STUDENT OF JANE F. MOSS, ART INSTRUCTOR, MONTANA STATE COLLEGE



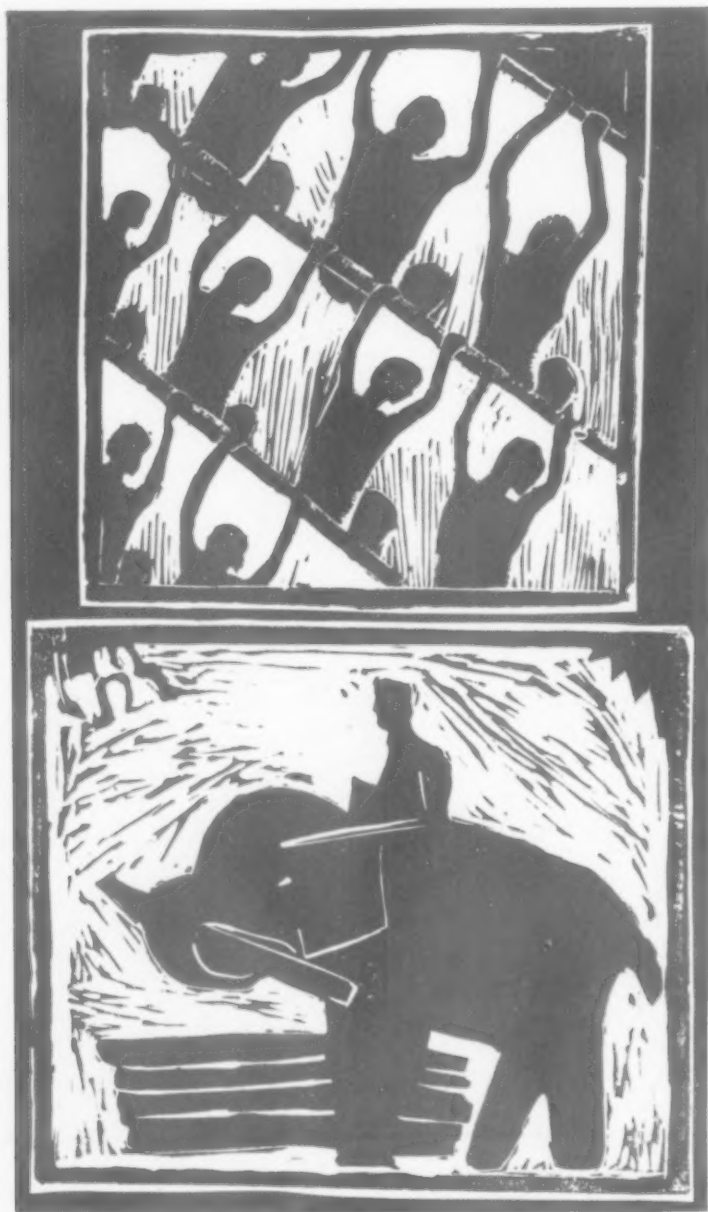
A SIMPLE DRAWING OF A PIGEON, TOUCHING THREE SIDES OF A SQUARE, A DESIGN MADE FROM IT, AND THE RESULTING ALL-OVER PATTERN, DONE UNDER THE DIRECTION OF JANE F. MOSS, ART INSTRUCTOR, MONTANA STATE COLLEGE.



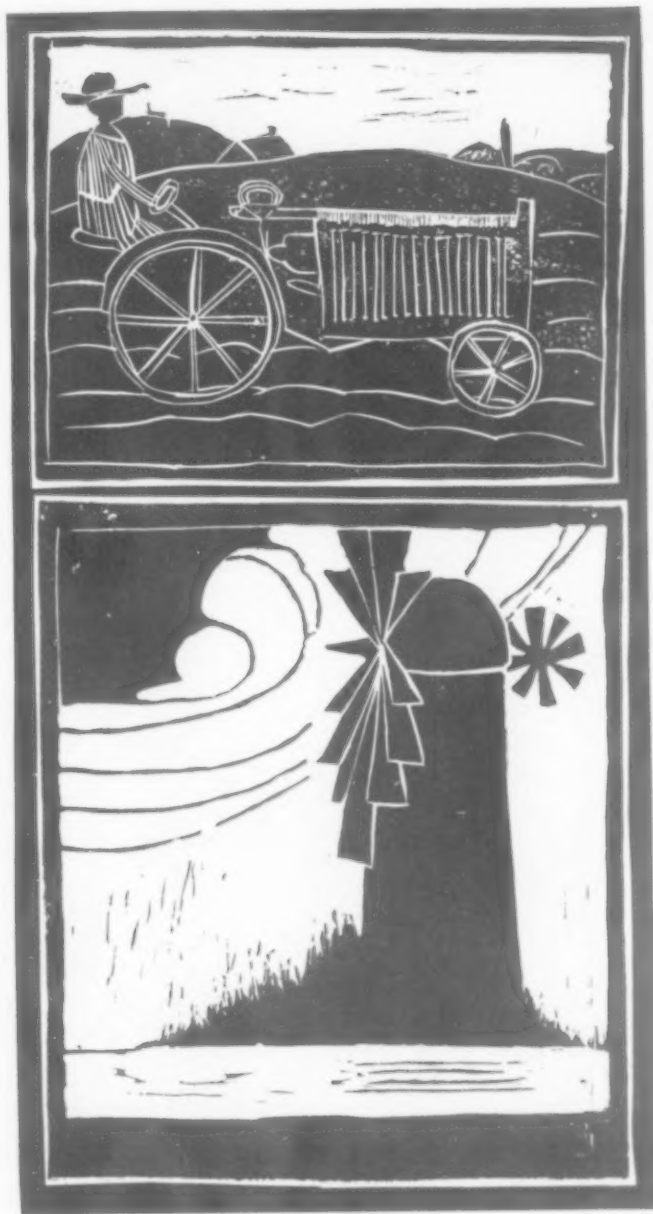
BIRD DESIGNS IN BLACK AND WHITE BY SENIOR HIGH SCHOOL PUPILS
OF LA VERNE GENTNER, ART SUPERVISOR, GILBERT, MINNESOTA



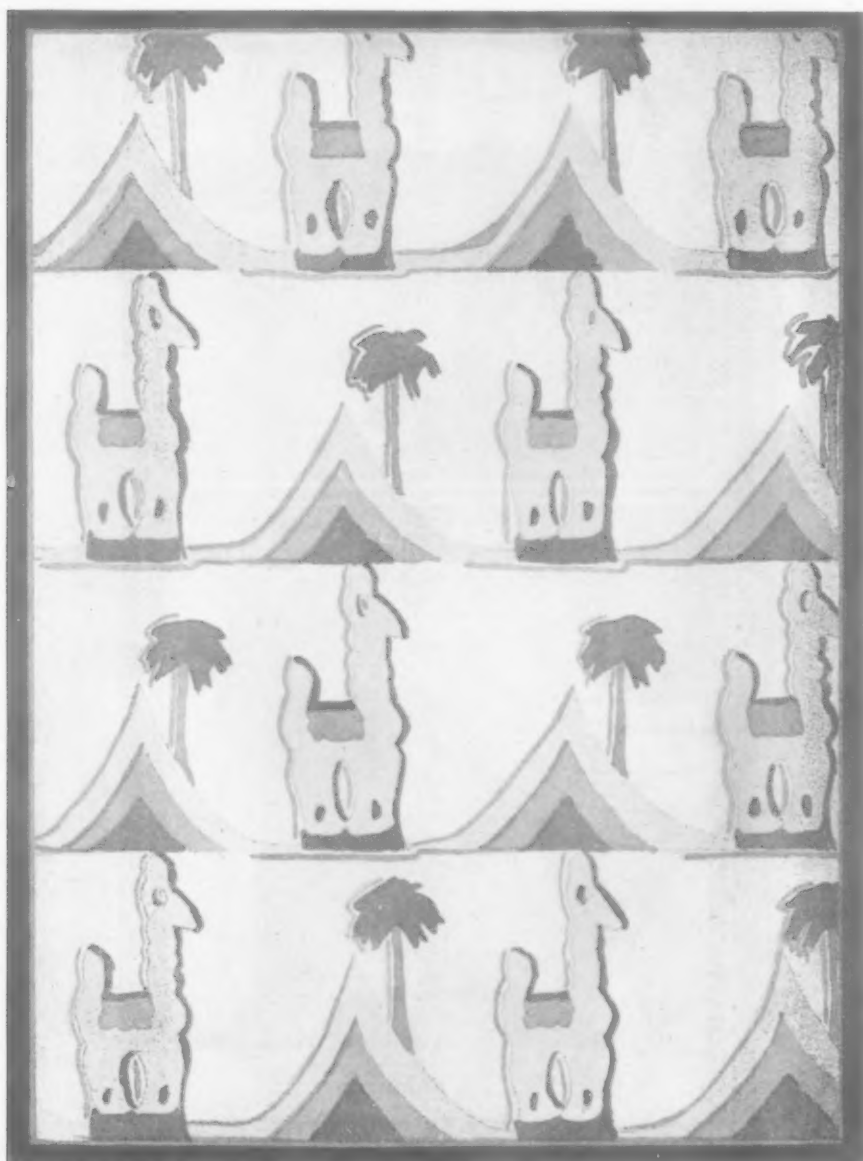
SOME AMUSING IMAGINARY BIRDS DRAWN BY SEVENTH GRADE STUDENTS OF THE RURAL SCHOOLS OF ORANGE COUNTY, CALIFORNIA, AFTER A STUDY OF INDIAN BIRD DESIGNS.
EVADNA KRAUS PERRY, COUNTY ART SUPERVISOR



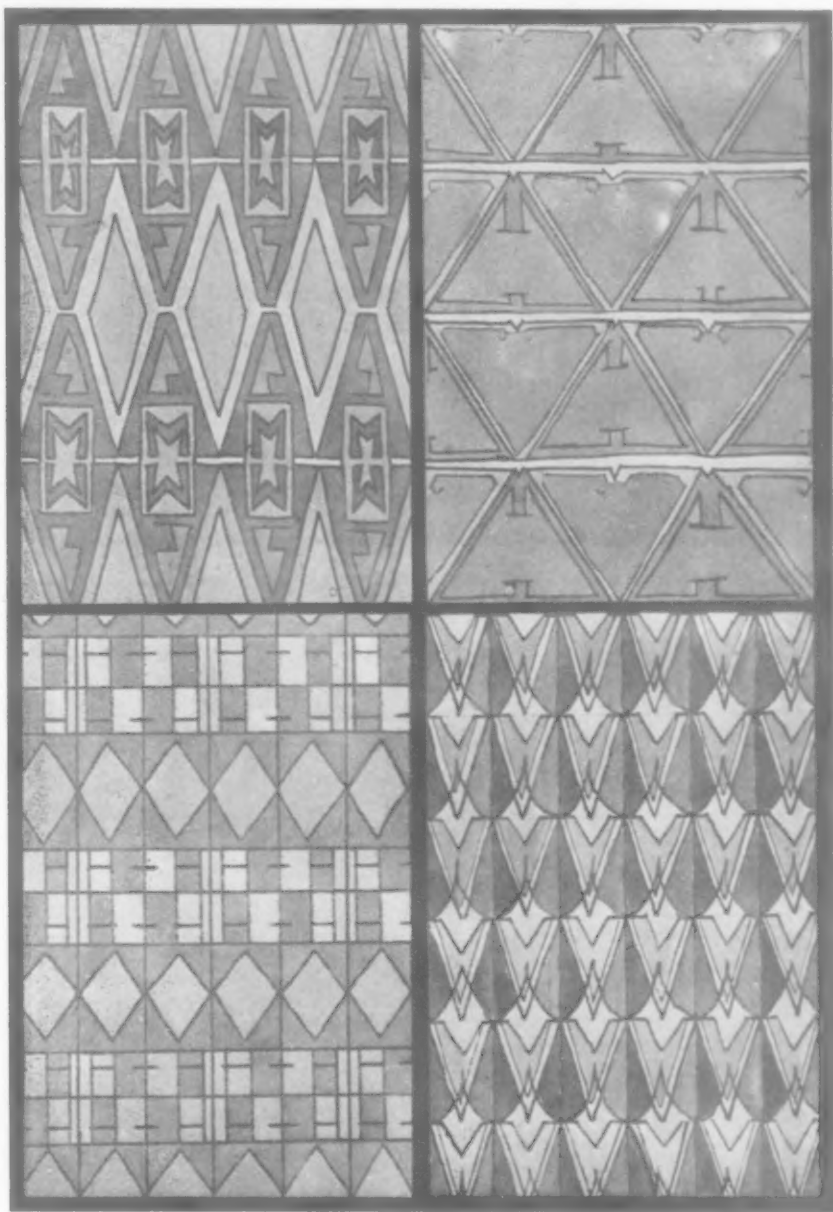
A BOOK ILLUSTRATING THE STORY OF POWER WAS MADE BY THE SEVENTH GRADE STUDENTS OF THE LANSDOWNE FRIENDS SCHOOL UNDER THE INSTRUCTION OF LOUISE D. HART. THESE BLOCK-PRINT ILLUSTRATIONS ARE FROM THE BOOK, LANSDOWNE, PENNSYLVANIA



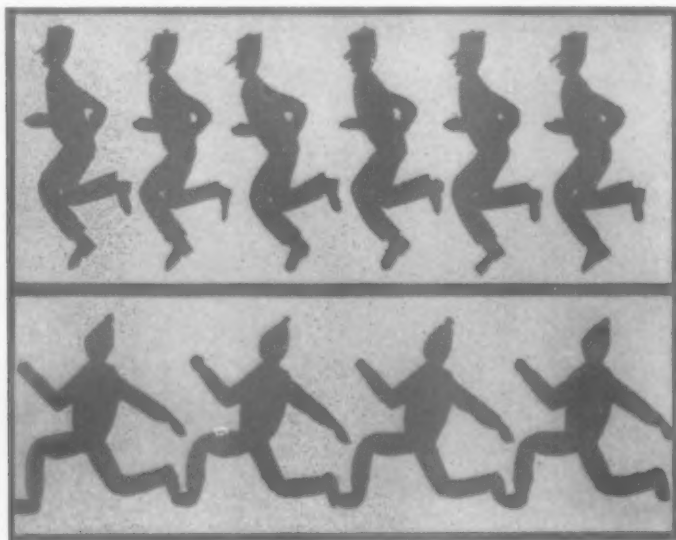
TWO MORE ILLUSTRATIONS FROM THE BOOK "POWER" MADE BY MEMBERS OF THE SEVENTH GRADE (ALL ELEVEN AND TWELVE YEARS OLD) UNDER THE INSTRUCTION OF LOUISE D. HART, LANSDOWNE FRIENDS SCHOOL, LANSDOWNE, PENNSYLVANIA



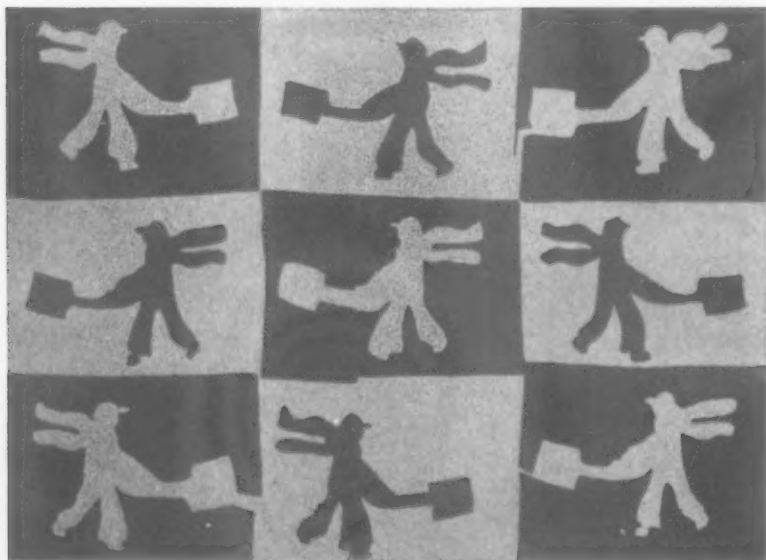
A QUAIN ALL-OVER PATTERN BY A SEVENTH GRADE PUPIL OF INDEPENDENCE, MISSOURI.
DONE UNDER THE SUPERVISION OF DELPHINE LAUGHLIN AND HESTER PRESTON



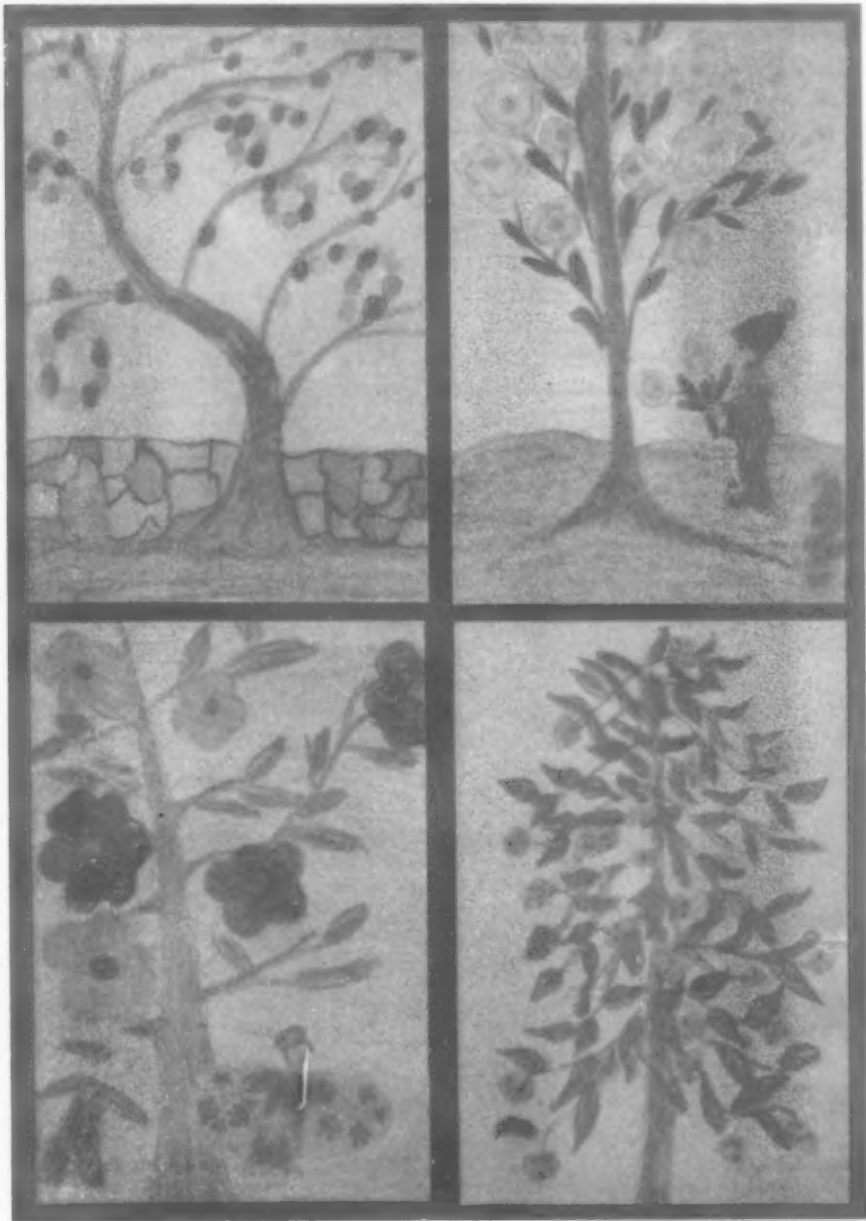
THESE ALL-OVERS WERE MADE FROM INITIALS BY SEVENTH GRADE PUPILS
OF DELPHINE LAUGHLIN AND HESTER PRESTON, INDEPENDENCE, MISSOURI



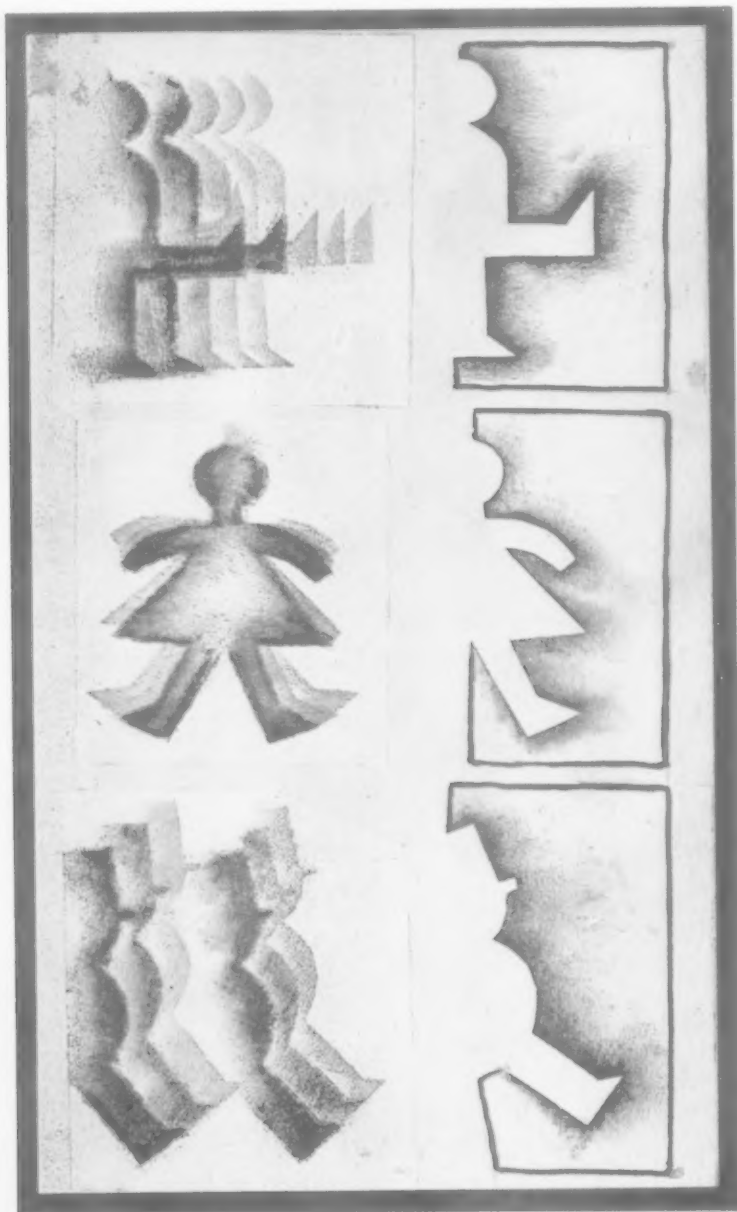
FORMAL BORDERS MADE OF CUT PAPER BY FIFTH GRADERS AT AURORA, MINNESOTA. MISS STRUTZEL AND MISS NICHOLAS, TEACHERS. SUSAN BAXTER, ART SUPERVISOR



FORMAL ALL-OVER PATTERN BY A FIFTH GRADE STUDENT. MISS NICHOLAS AND MISS STRUTZEL, TEACHERS. SUSAN BAXTER, SUPERVISOR OF ART, AURORA, MINNESOTA



THESE CREATIVE DESIGNS, "FAIRY TREES," ARE ALSO BY THE FIFTH GRADE STUDENTS OF MISS STRUTZEL AND MISS NICHOLAS. SUSAN BAXTER, ART SUPERVISOR, AURORA, MINNESOTA



THE FIGURES IN MOTION ON THE LEFT ARE MADE WITH THE SLIDE-STENCILS SHOWN ON THE RIGHT. THE ARTICLE BY MARGARET LYON TELLS HOW TO DO IT

stencil onto the paper. This produces a very smooth, velvety tint. After the first stencilling, slide the stencil a little in the desired direction and repeat the "crayoning" and rubbing. This may be repeated any number of times, and the same stencil used in different positions will make a variety of designs.

Landscapes done with a slide stencil have almost the qualities of a Japanese print. The student will find that by shifting a curved edge he can make splendid hills and also get interesting cloud effects. Action figures are real fun! Just shift the arms and legs to show motion, or shift the whole stencil and produce an army of people.

There are many variations of this problem and high school students will find it fascinating to experiment with, for it can become just as complicated as one wishes to make it. A whole set of stencils may be cut to make one landscape, or many flower shapes to make a large decorative bouquet.

"Slide-Stencilling" is not limited to crayons as a medium. Thinned tempera paint sprayed through a cheap atomizer gives a lovely effect. Just be sure that the paint sprayed on is dry before sliding the stencil. Several sprayings of the same surface will give the dark parts. The student will find it interesting and helpful in arranging values to make a chart in the following manner:

Cut about eight squares of paper. Number each on the back. Now spray them all once and allow to dry. When dry set number one aside and spray all the others again. When they have again dried set number two aside and spray the rest again, etc. In this way, number one will have one coat of paint, number two will have two coats, etc. They must be allowed to dry between sprayings because the paint will become thick, run together and form little pools. When the set is finished, mount on a card with the numbers along side of each. Now when you wish a certain value in your design



LANDSCAPES MADE WITH SLIDE-STENCILS HAVE
ALMOST THE QUALITIES OF A JAPANESE PRINT

just refer to your chart and find out how many sprayings will produce it.

"Finger-Paints" may also be used with the stencils, for they blend easily and colors may be worked over each other. When using paint it is necessary to cut your stencil from heavier paper so that it will resist the paint. Use the "Finger-Paint" just as it comes out of the tube and rub well in blending from the edge of the stencil out.

There are two parts to a stencil. The

stencil, which we have been talking about and the "templet," or part cut out. As you cut your stencils save the "templets," for they may also be used. See the illustration of the fruit basket designs. One is done with stencil and the other with "templets."

Much more might be written on this fascinating method of using paints and crayons, but only when the student has tried it can he fully appreciate the variety of effects that he can obtain with a "Slide-Stencil."

To Contributors

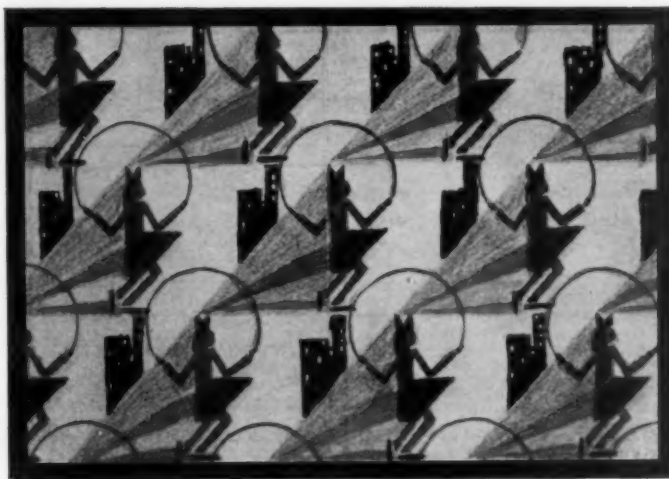
Toward avoiding delay and confusion in the sending and receiving of articles and materials for use in THE SCHOOL ARTS MAGAZINE, the following directions are suggested:

All material submitted for use in the Magazine should be addressed to Pedro J. Lemos, Editor, THE SCHOOL ARTS MAGAZINE, Stanford University, California. Do not send it to the publisher's address in Worcester, Massachusetts, as it necessitates remailing across the continent to the Editor.

All orders for subscriptions, portfolios and books should be addressed to THE SCHOOL ARTS MAGAZINE, 44 Portland St., Worcester, Massachusetts and not to the Editor in California.

Contributors should enclose return postage when they expect the return of material from the Editor, and contributions should be mailed three months before the month to which the material is related.





AN ALL-OVER PATTERN DONE WITH WAX CRAYON BY AN EIGHTH GRADE PUPIL OF MYRTLE HOLSTER, REMSEN, IOWA

Masks . . . a Correlation

GRACE GAW

DELTA STATE TEACHERS COLLEGE, CLEVELAND, MISSISSIPPI

MORE enthusiasm was aroused by a recent mask-making and mask-using project than is usually found in art classes. The possibility for using color, the urge for creation, and the innate love of boys and girls for the wearing of costumes were incentives for hard work. Many exciting hours were spent in fashioning the masks, painting them gaily enough to out-rival each other, and in practicing many weird and grotesque steps for the mask dance which resulted.

The mask was worn by primitive peoples in order to excite terror in savage rites, and to serve as a kind of megaphone for increasing sound. In Europe it was commonly used in rural religious festivities. The word "mask" is of

Latin origin and, in that language, means "spectre." Its use has been connected with primitive customs and many types of folk-lore and religions.

The actual making of costume-masks is a delightful process, involving modeling, designing, and coloring. The first step is one of design and every student who attempts to make a mask should first draw a rough sketch of what he wishes his finished mask to resemble. With this as a guide a model for the face is made of clay. A piece of beaver-board makes a suitable working foundation and should be large enough to accommodate the face and headdress. Many other materials and objects may be used as filling for building up a model in

high relief, and the clay put on as a surface covering, well worked, and thick enough to prevent cracking before the layers of cloth and paper are applied. The clay may be bought at any supply house in solid or in powdered form. After the mold is made it should be allowed to dry and harden for twenty-four hours.

Newspaper is then cut or torn into strips an inch or less wide and when dampened, applied to the face of the mask. This acts as a protection against the paste that is to be used in completing the mask.

A piece of thin cloth large enough to cover both face and headdress is next placed on the model. It may be necessary to cut slits in the cloth around the face to prevent wrinkling around the protruding features. If a gauze-like cloth is used stretching makes this unnecessary. Paste is then rubbed over the cloth on the face and all wrinkles smoothed out. While the paste is still wet, strips of dry newspaper may be placed on the face until it is covered. If library paste is used, it should be thinned by adding water. Pasted strips are then arranged to fit snugly over the face. Radiating strips of newspaper should shape the headdress. These should be pasted well up over the sides of the face in order to give added strength to the headdress. These strips may be considerably wider than those used on the face. If a very thick mask and headdress is desired, many coats of newspaper should be pasted on. Three or four will be sufficient if a light product is desired. The final covering may be of paper towelling as this has a pleasingly rough finish and, being of even coloring, can more easily be made a basis for the

designing of the headdress.

The next step is the drawing of the design on face and headdress. If any raised portions are wanted, newspaper pulp is a good medium. This is light and dries quickly.

Several media are possible for painting the mask. Oil, tempera, enamels may be used, the tempera to be finished with a coat of transparent varnish or shellac. If after being cut out, the mask has a tendency to curl up at the projecting points, a coat of tempera or shellac may be put on the back.

If the masks are to be worn by their makers, two bands of inch-wide elastic may be so put together that the mask is firmly fitted to the head. One band should encircle the head, the other stretched to meet this in back and front, passing over the crown of the head. The elastic is then attached to the mask. If a covering for the back of the head is made to fit on to the costume, the ensemble is more pleasing.

The illustrations of costumes which accompany this article show three styles which may be carried out in cambric or similar materials. In the dance for which they were designed, six dancers participated. The two central figures wore costumes very much alike, although the coloring differed slightly. The next two wore the costumes with the long panels in front and back, and the two on the ends the one with several panels around the waist.

The beater of the tom-tom wore a union suit which had been dyed a very dark brown, trunks of bright yellow cambric, many strings of beads around his neck, and bracelets on arms and ankles.

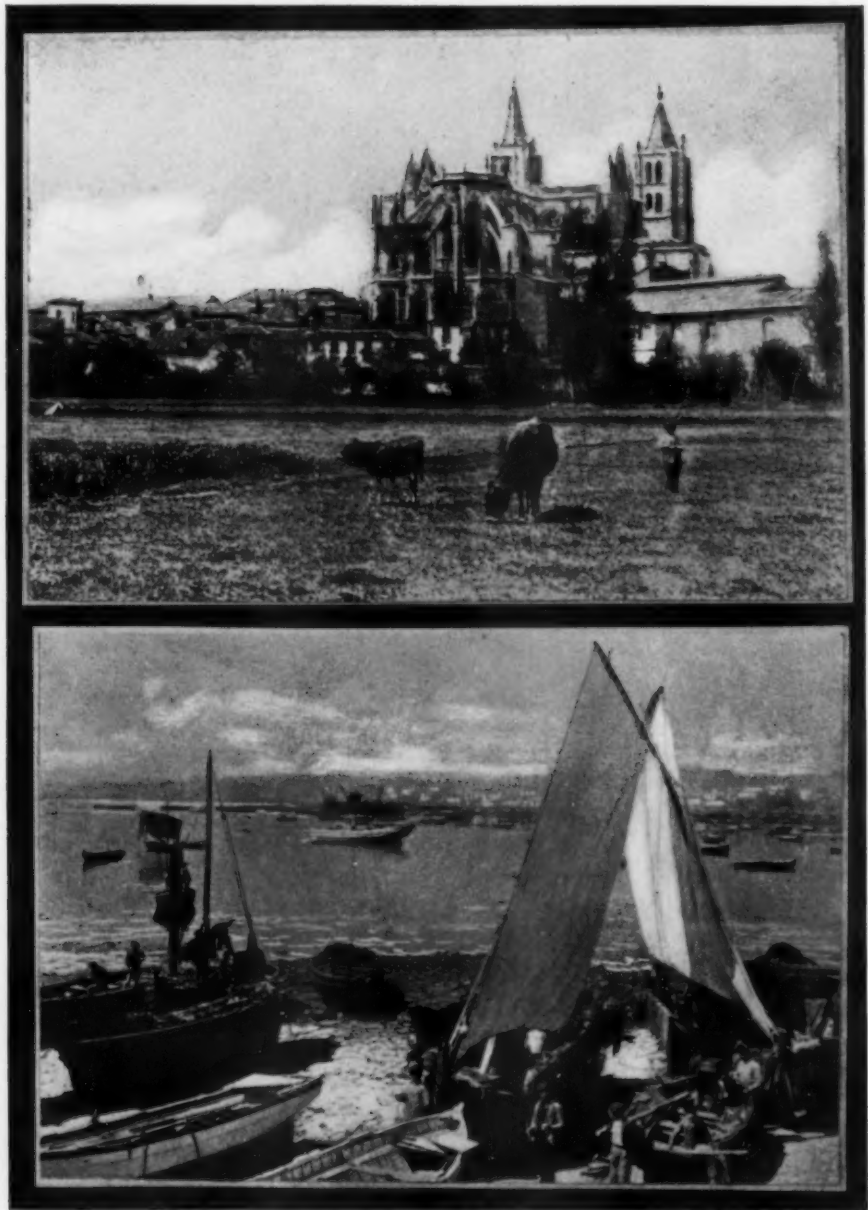
The making of the masks, the de-



THE MASKS SHOWN HERE WERE MADE UNDER THE DIRECTION OF
GRACE GAW, DELTA STATE TEACHERS COLLEGE, CLEVELAND, MISSISSIPPI

signing of the costumes, and the composing and execution of the dance, were a correlated activity of the Fine Arts and

Physical Education departments of the Delta State Teachers College, Cleveland, Mississippi.



PICTURES OF THIS TYPE, LANDSCAPES OR MARINES, MAY BE USED IN ART CLASSES FOR PICTORIAL COMPOSITION STUDIES. THE STUDENTS SHOULD STUDY EACH SUBJECT TOWARD RECOMPOSING THE ENTIRE PICTURE OR FINDING PARTS OF PICTURES FOR INTERESTING COMPOSITIONS



THE TOP TRACING SKETCH HAS REARRANGED THE POSITION OF CHURCH AND FOREGROUND FIGURES TOWARD BETTER BALANCE OF PARTS OF THE PICTURE COMPOSITION. THE BOTTOM TRACINGS SHOW SELECTIONS OF PARTS FROM THE SUBJECT ON THE OPPOSITE PAGE WHICH ARE SIMPLER PICTURES THAN THE OVER COMPLICATED ORIGINAL SUBJECT

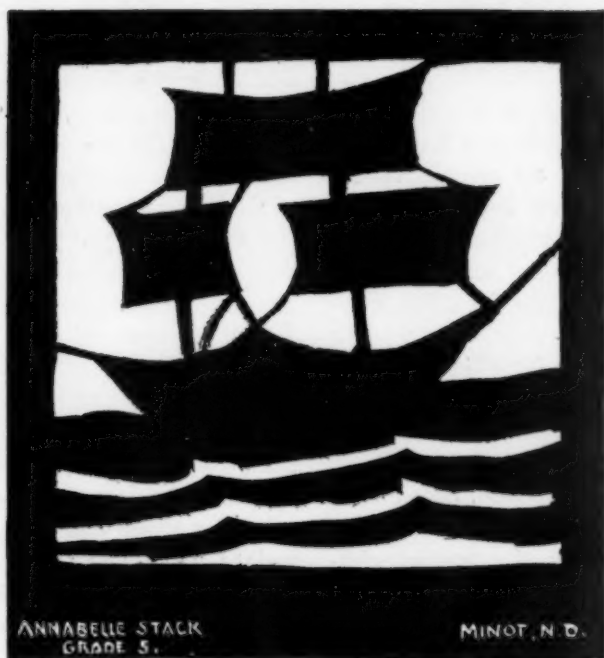


THESE DESIGNS WERE MADE FOR THE SCHOOL ANNUAL UNDER THE DIRECTION OF NELLE HOMRIGHOUSE, ART DIRECTOR, SENIOR HIGH SCHOOL, NEW ALBANY, INDIANA



THIS GAY CUT PAPER WINDOW BOX FULL OF TULIPS WAS MADE BY A PUPIL OF THE ALBANY PUBLIC SCHOOLS, ALBANY, OREGON. LA VERNE VAHLDICK, ART SUPERVISOR

Art for the Grades



ANNABELLE STACK
GRADE 5.

MINOT, N. D.

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Art as an Integrating Agent

JULIA RASPE

ART TEACHER AT SCHOOL NO. 212, BALTIMORE, MARYLAND

AN ART problem which has afforded the sixth grade class as well as the entire school a real aesthetic thrill was carried out recently at the Garrett Heights Elementary School.

Since the Baltimore geography course of study for sixth grade calls for a study of France, France as the artist's paradise aroused much interest in the art class. During the periods set aside for English, pictures of many types of architecture together with legends or other bits of information relating to them were brought in by the pupils. This investigation reminded one pupil of the old-world tapestries which the class had seen on a previous visit to the Walters Art Gallery, then a private art collection, now owned by our city.

The mere mention of tapestries stimulated a desire on the part of the class to know more about them—their designs, the process of weaving, their history. The class found much information to add to their knowledge of tapestries in the encyclopedias, the books and magazines on the arts and crafts, and from the art supervisor, Mr. Andrew H. Speir, who had made an exhaustive study of tapestry weaving. After all this interest was aroused, the class wanted to make a decorative tapestry picture for the classroom.

The pupils soon realized that they could not make a real tapestry in the time

allotted to art in the school schedule, so they decided to make instead a wool picture on buckram. This they thought would represent a tapestry very closely. Mr. Speir was able to bring for them to look at such a picture which he himself had made. During the study of tapestries many sketches had been made by members of the class. They were put in front of the room and discussed as to which would best lend itself to the making of a wool picture. Finally, a sketch made by Phillip and Wesley was chosen for enlargement. It was a picture of France's Mont St. Michel. The sketch was subsequently enlarged on a piece of wrapping paper thirty-two by twenty-seven inches. Then a piece of buckram the same size as the wrapping paper was laid over the paper and the design traced on the buckram with a lettering pen and black india ink.

The class decided that as the building would probably demand the center of interest in their composition, the sky and foreground should be subordinated. This could be accomplished by employing contrasting colors. In the sketch the colors predominating were yellow and orange, and their complements, purple-blue and blue, while the trees and foreground had been rendered in colors varying from an almost white highlight to shadows that were quite purple in hue. The rocks flanking Mont St. Michel were rendered



A TAPESTRY WAS DESIGNED AND EXECUTED BY THE SIXTH GRADE PUPILS OF JULIA RASPE, BALTIMORE, MARYLAND

particularly effective with yellow-red appearing in intensities ranging from the strongest to the weakest chroma. Thus were the buildings emphasized and the sky and foreground subordinated to the end that beauty of composition was the result.

After various types of stitches had been experimented with by various members of the class, it was found that several of them could be used to advantage in this kind of work. Single stitches arranged vertically could be used for sky, the walls of buildings and for the trees. Horizontal

stitches would make an effective texture foreground. Diagonal lines were to be used for the mountain sides, these to be combined with vertical stitches running toward their peaks.

The method of taking a stitch in one row of about five blocks and the following stitch in the next row, two blocks below the previous insertion of the needle, was suggested by Mr. Speir. This gave an irregularity which was quite pleasing and also helped to economize on wool.

At the end of the semester Six A-1 became the proud donors of this piece of



work, illustrated herewith, to the new school building and it has since been greatly appreciated by both the faculty and the students. To the pupils the embroidered picture of Mont St. Michel is a reminder of the beauty of a spot of French landscape. To the teachers it is

this and more besides, for it is a constant reminder of the linking up of the several school subjects to form a unit of work in which art may serve as the integrating agent. The "tapestry" is a thing of lasting beauty and also an appropriate decoration for the building.

Simple Looms for the Lower Grade Work

R. H. JENKINS

ARCATA, CALIFORNIA

WEAVING offers a very interesting problem for occupational work in the lower grades, and is particularly satisfactory at the present time as it can be carried on with very little cost to the taxpayers.

There are several types of looms on the market which are very satisfactory, but to buy them for an entire class makes the cost almost prohibitive. The best solution of the problem is for the teacher to make her own looms, and this she can easily do.

Cardboard offers one of the simplest materials for loom construction, and on cardboard looms projects such as doll hammocks, sweaters, caps, and handbags can be made. Cardboard can be obtained from discarded cartons at any grocery store, and offers a wealth of material to the ingenious teacher. There are two types of these pasteboard boxes: corrugated pasteboard, and solid pasteboard, so that the best material for the job may easily be chosen.

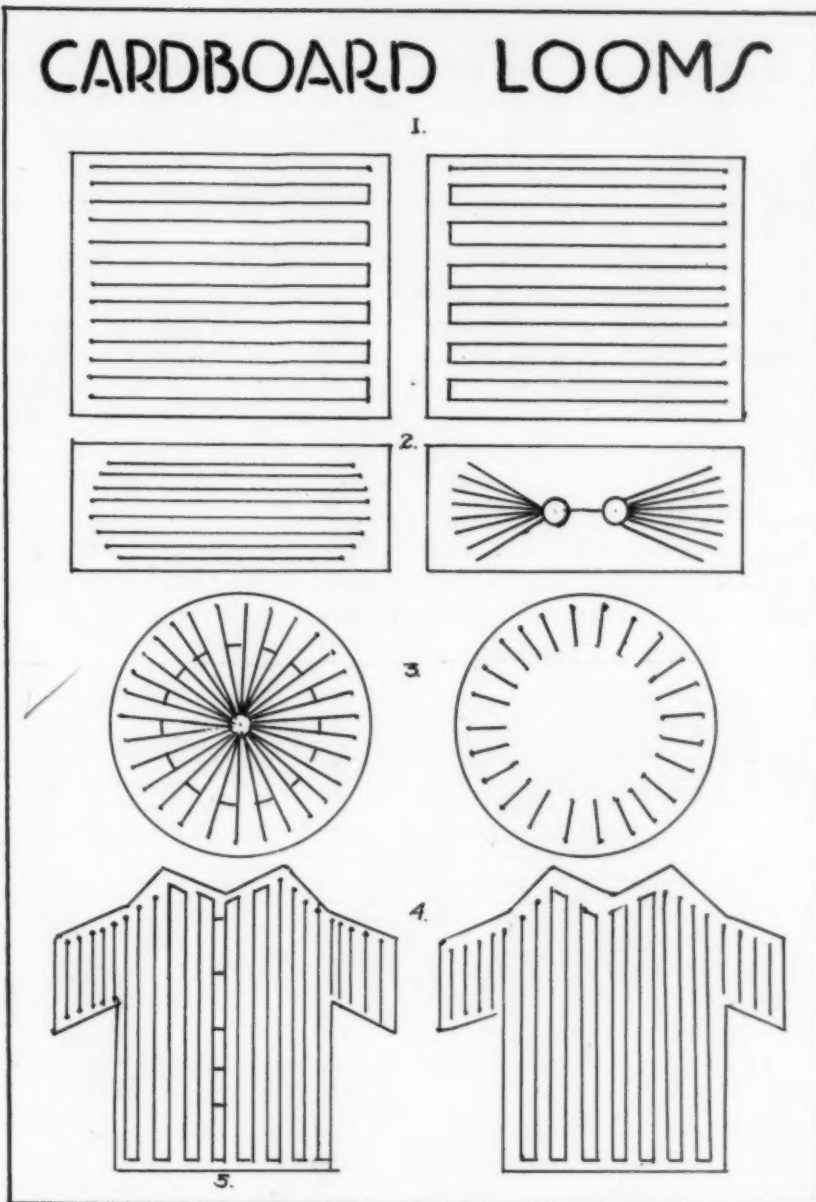
For warp, ordinary twine may be used,

and for weaving material old cloth torn in strips works nicely. Just recently one of the author's students made a charming little handbag out of silk stockings cut in strips and woven on a cardboard loom. Other students are doing the same line of work using beads and linen thread.

A shopping bag offers a satisfactory object with which to begin. Cut the cardboard to the size desired, and punch a row of fine holes along the two opposite sides. Make the holes a quarter of an inch apart and near the edge of the cardboard. The sides punched will form the top and bottom of the bag, and so the shape into which the bag is made will be governed by the edges chosen. The holes are more smoothly made with a good punch. However, a hammer and well-sharpened nail will do. Even a knife-cut in the edge of the cardboard will hold the warp.

In winding on the warp, the string should be fastened to an upper corner, passed down around the bottom and back up to the upper corner where the direction is reversed and the cord run back around

CARDBOARD LOOMS



THESE DRAWINGS, WITH TWO VIEWS OF EACH LOOM, ARE GIVEN TO MAKE AS CLEAR AS POSSIBLE THE STRINGING OF THE WARP. NO. 1 IS THE LOOM FOR A BAG WHICH WOULD OPEN ON THE END. NO. 2 IS THE HAMMOCK LOOM. NO. 3 THE TAM O'SHANTER LOOM, AND NO. 4 THE SWEATER LOOM. IT WILL BE NOTED THAT THE TWO WARPS IN THE FRONT OF THE SWEATER LOOM ARE TIED TOGETHER IN ORDER TO KEEP A STRAIGHT EDGE ON THE REVERSE IN WEAVING (SEE NO. 5)



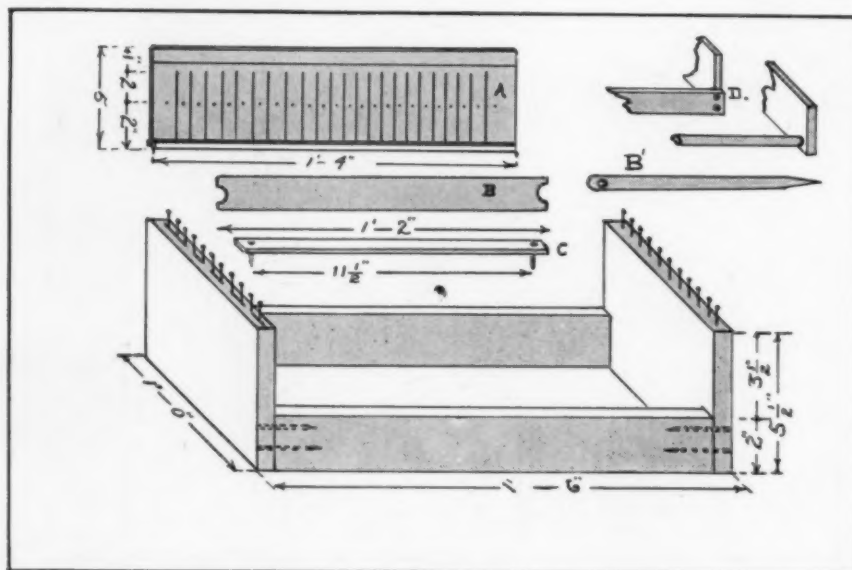
the bottom again. This leaves the upper end free so that when the weaving is finished the cardboard may be torn from the weaving and the bag left complete without cutting any of the warp. The weaving of the bag is a simple under and over type of weaving with designs worked in to suit the tastes of the individual. Stripes are the easiest form of design. In weaving completely around the bag, an odd number of warp threads will be found necessary. For a shuttle, use a thin flat piece made from wood or a very large darning needle.

A doll hammock may next be tried, as it will give a new, yet not difficult, experience. Cut the cardboard long enough to suit the size of the doll. Lay out the holes on a moderate curve so that the finished hammock will hold the doll

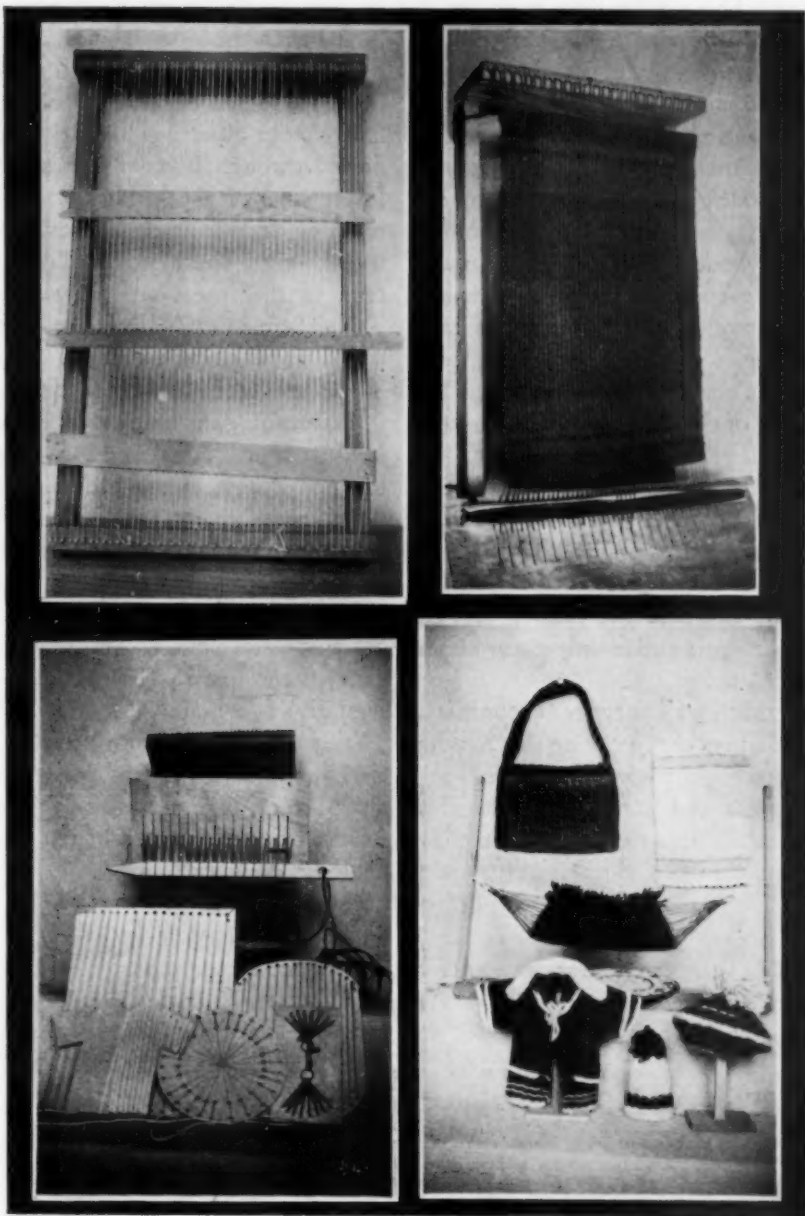
more easily. Buy or make two small rings into which to tie the warp. Tie the two rings together halfway between the two sets of holes. String the warp from one ring through the holes and back to the other ring. In weaving, leave the weaving material as a fringe on each side.

The tam o' shanter cap should not be difficult to construct for the next weaving problem. A circular cardboard is used with two rows of punched holes, the outside row forming the outer edge of the cap, and the inner, the openings. Commence weaving at the center of the top. This loom, too, is broken out when the work is finished.

To string the warp correctly on the sweater loom so as to leave the bottom, front, and neck open, requires the most



THIS DRAWING IS GIVEN TO SHOW THE PARTS OF THE LOOM THAT THE TEACHER CAN MAKE FROM BOXES. A IS THE HEDDLE. B AND B' ARE TWO TYPES OF SHUTTLES. C IS THE SPREADER TO HOLD THE EDGE STRAIGHT, AND D SHOWS TWO OTHER METHODS OF FASTENING



ABOVE—A LOOM READY FOR WEAVING AND A PIECE OF WORK NEARLY FINISHED. BELOW—THE CARDBOARD LOOMS AND SOME FINISHED WORK

ingenuity. This can be done, however, if care is taken to return back instead of passing round and round the piece, and at the neck to string up one side and then the other, and not doing both at once.

But for more lasting weaving, the strong wooden looms should be made. The material for these can be found in discarded wooden boxes and can be made to suit the use and the materials at hand. A nine-by-twelve inch rug makes a convenient size, while a twelve-by-eighteen as shown in the drawing, is also satisfactory. Four of these sewn together make a good rug of practical value.

The combs on the ends which hold the warp may be made by driving three-fourths inch brads on all quarter-inch marks. If the brads are inclined to split the wood, alternate the lines in which they are driven so that only every other one is lined up.

The heddle on these types of looms is a great aid, and makes weaving much more satisfactory. A study of the drawing should make the construction of this machine clear. It is made from three-ply wood a quarter of an inch thick. It should

be five or six inches wide and a little longer than the loom is wide, and should be marked off with as many quarter-inch divisions as there are brads on the loom. Every other quarter-inch mark has a hole drilled through it, two inches from the lower edge of the heddle, while the remaining quarter marks are saw cuts four inches long. These cuts should be sanded clear so that the warp can slip up and down them easily. Along the lower edge two narrow strips are nailed and glued. These strengthen and brace the heddle.

In threading the loom, tie the warp to a brad at one corner and then thread it through a hole in the heddle. Pass the warp around the first and second brads at the other end and then back through a slot in the heddle. Continue this process until the loom is entirely threaded. When tying on new warp, have all knots come at the ends of the loom. The heddle may be used also as a beater.

To keep the sides from drawing in, use thin, rather wide pieces of board with two sharp brads as a spreader. To take the heddle from the loom, cut the warp and tie the ends when finished.

INDUSTRY

LIKE THE BEE WE SHOULD MAKE OUR INDUSTRY OUR AMUSEMENT.
—Goldsmith

AN HOUR'S INDUSTRY WILL DO MORE TO PRODUCE CHEERFULNESS AND RETRIEVE ONE'S AFFAIRS THAN A MONTH'S MOANING.
—Barrow

A MAN WHO GIVES HIS CHILDREN HABITS OF INDUSTRY PROVIDES FOR THEM BETTER THAN BY GIVING THEM A FORTUNE.
—Whately

Creative Art in the Study of China and Japan

ELISE REID BOYLSTON

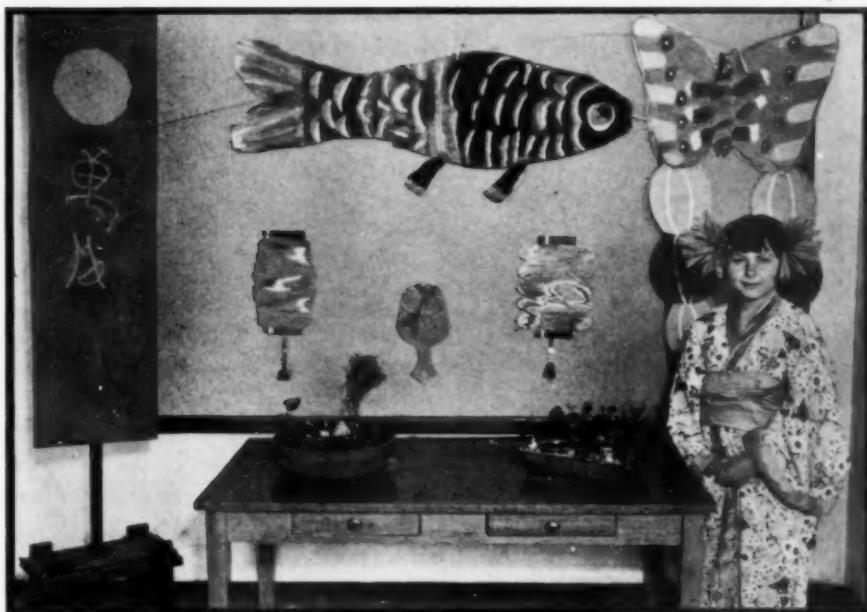
ASSISTANT SUPERVISOR OF ART, ATLANTA, GEORGIA

IF CHILDREN were asked what country they liked best to study, they would hesitate to say, for every land is so colorful and full of interest that it is the one with freshest associations in their minds that is bound to be considered favorite.

Japan, with its almond-eyed dolls in rainbow kimonos, is full of suggestions for creative work. Both boys and girls love to find out how these dainty people live and what they wear; and the needles and

threads and hammers and saws get busy in working out the clothes and furniture and playthings of this interesting people.

Kimono, with their straight lines, are easy to make in class; and the boys, too, find quite a thrill in cutting out the bright costumes for themselves, and sewing them with their smallest stitches. They dote on the tightly fitting caps with the red button at the top, and chuckle over the long black queue of the Chinaman,



CHILDREN ENJOY THE STUDY OF CHINA AND JAPAN. THESE DISH GARDENS, GIANT FISH AND BUTTERFLIES WERE MADE UNDER THE SUPERVISION OF ELISE REID BOYLSTON, ASSISTANT SUPERVISOR OF ART, ATLANTA, GEORGIA



which they plait from black crepe paper and attach to the brim.

A kite in the shape of a large paper carp is excellent for a class project, the cutting first in miniature to get the shape, the actual pattern, the pasting together of tissue sheets to make them big enough, the wired mouth to let in the wind and at last the painting in reds and blacks and yellows on the finished kite. Dragons also may furnish amusement and inspiration, and butterflies are the delight of the girls. These kites are quite lovely in the air, and are so different from the usual homemade variety that they are never to be forgotten after they have once been flown.

The flag of Japan represents the rising sun, and that of China the dragon. These are colorful and easy to design. Fans of all kinds, and bright lanterns, lend a festive

air to the classroom; and tables and stools made from old boards or orange crates are delightful for having real tea parties at which rice cakes and tea and almonds are served.

There are so many quaint ideas that hover around the study of China and Japan that it is easy to wake the poetic muse. The verse in turn is put to music and suggests a dance. Then paper flowers and costumes and fans are needed, and grow naturally out of the activity. So it is with books and scrolls and collections of pictures, and the play, which is inevitable, calls forth unsuspected talent in scenic effects and other stage properties. There are headrests and cushions and tea houses; there are musical instruments of all kinds, and there are bowls and vases and clay objects to delight the soul of the most fastidious of make-believe Japanese.

Texture

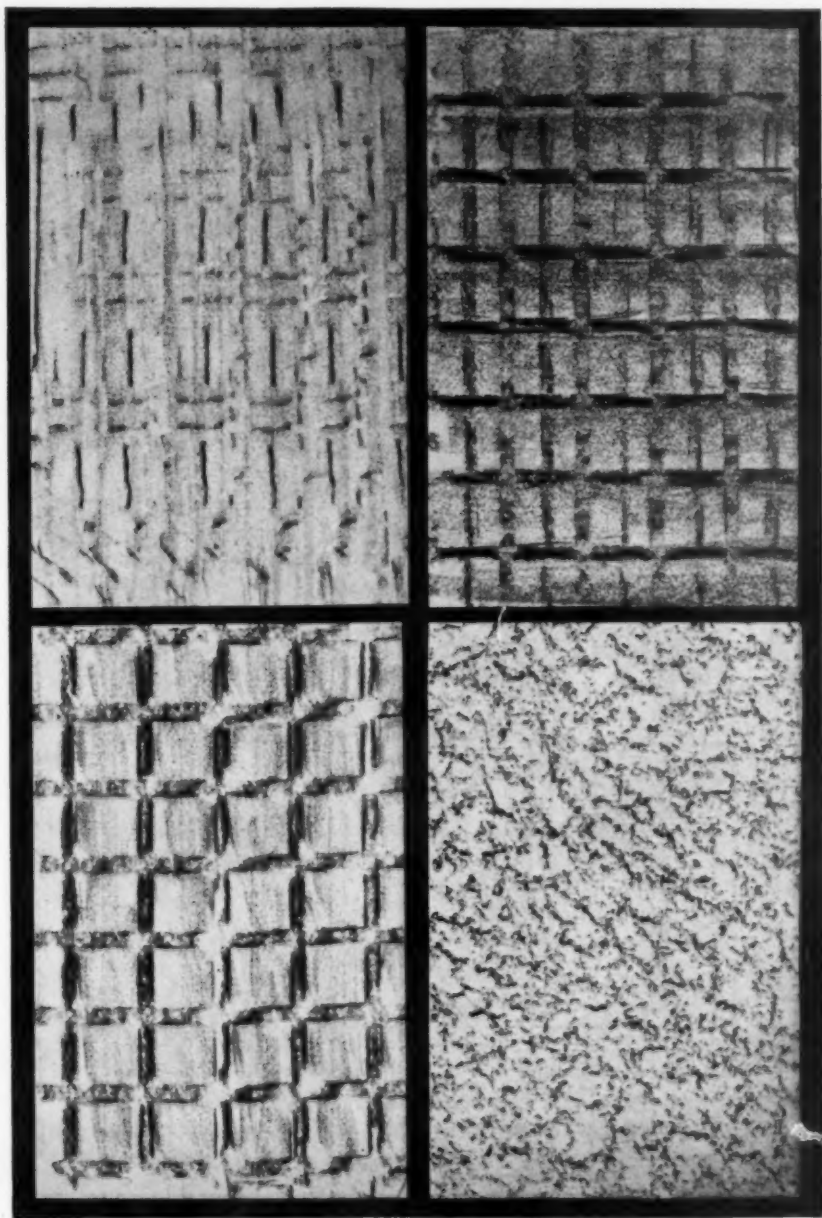
JESSIE TODD

DEPARTMENT OF ART EDUCATION, UNIVERSITY OF CHICAGO

WE CAN expose children to many art problems which are interesting, and some of these problems lead to appreciation. The children had great fun working out textures in black and also in color. They broke wax crayons in pieces an inch long, peeled off the paper and

rubbed them over burlap, corrugated cardboard, a ventilator, pins scattered on the desk, and all sorts of things. They loved to try all the different things that they thought of, and some of the techniques were lovely. Such an experience makes them more observing.





WAX CRAYONS RUBBED OVER BURLAP, VENTILATORS, AND ALL SORTS OF THINGS MAKE THESE INTERESTING ALL-OVERS. JESSIE TODD, DEPARTMENT OF ART EDUCATION, UNIVERSITY OF CHICAGO

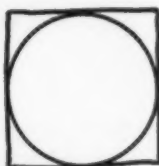


Flowers From Circles



⊗ Nasturtium ⊗

Vernet J. Lowe



Just round off
corners of square

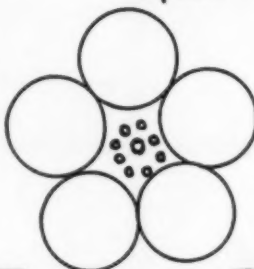
Two easy methods
of making circles



Thumb
Round off one corner of
square folded into fourths



Leaf



Leaf



Mount circles to form flowers, and paste on
leaves and stems cut from green paper.

A NASTURTIUM IS EASY TO MAKE WHEN YOU USE FIVE LITTLE
CIRCLES. VERNET J. LOWE, HIGHLAND PARK, ILLINOIS



Flowers From Circles

★Columbine★



Vernet J. Lowe



Make circle by
rounding off
corners of square.



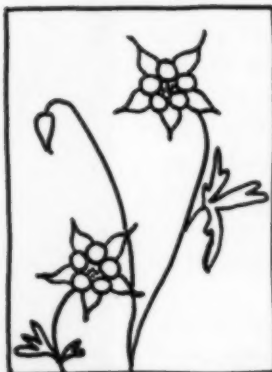
Cut two sizes
of circles.
Use yellow paper.



Cut five petals
Use red, pink, white
or violet paper.



Arrange circles and petals
this way.



Cut stems leaves and buds from green paper.
Make interesting arrangement and paste in place.

EVEN A COLUMBINE WILL HOLD NO TERRORS FOR THE YOUNG ARTIST WHO
FOLLOWS THE ABOVE DIRECTIONS. VERNET J. LOWE, HIGHLAND PARK, ILLINOIS

A Decorated Bird Cage

DOROTHY GLOYD

REDWOOD CITY, CALIFORNIA

THE children in the lower grades seem to like design work best when it is applied to an object displayed in the schoolroom or at home.

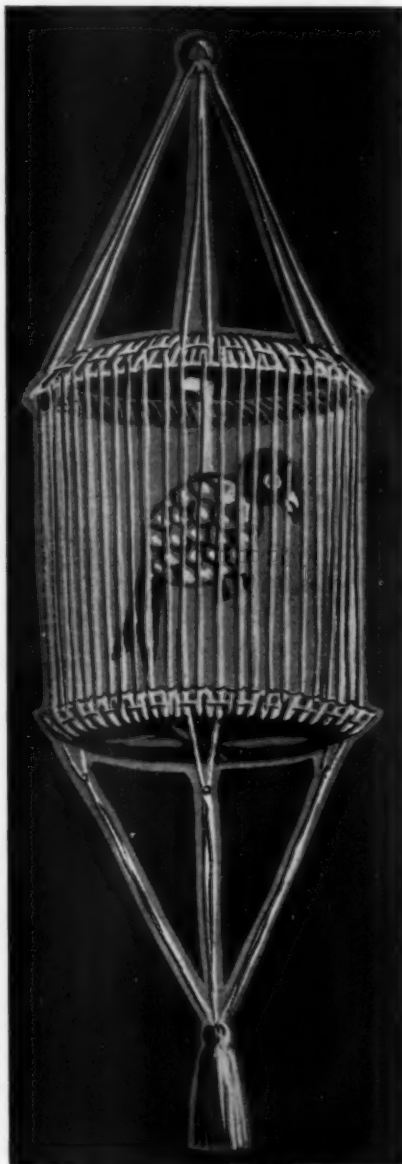
A paper bird colored with crayon, housed in a bird cage made of yarn and paper, made the children very happy.

Two inexpensive paper plates are colored on both sides. The design is drawn with white chalk and then colored with crayon. The same design is used on the four sides of the plates.

A coat of shellac is applied to all surfaces of both plates. Small holes are punched one-half inch apart near the edge on both plates. The plates are held a foot apart by yarn drawn from one to the other.

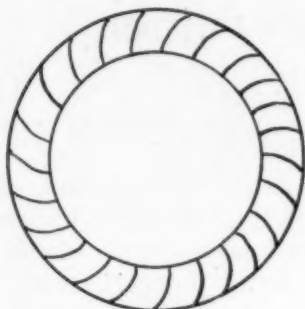
The colors used were in sequence with an accent of the complement. The designs were made from the triangle, the circle, and the square. There is much room for creative work in design and color in this problem.

The bird is colored on both sides and suspended from the top of the cage by a strip of paper. A yarn tassel hanging from the cage bottom adds color.

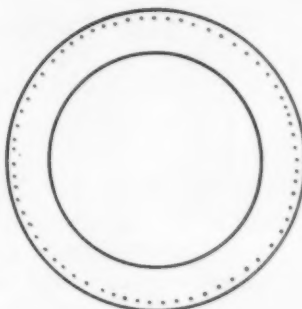


THIS IS HOW THE COMPLETED
BIRD CAGE WILL LOOK

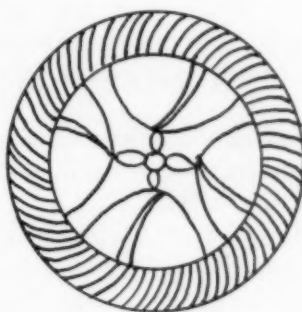
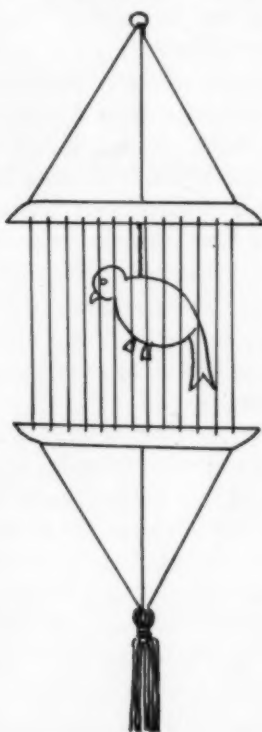




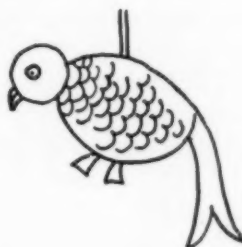
9 INCH PAPER PLATE



HOLES PUNCHED $\frac{1}{8}$ INCH APART.



DESIGN APPLIED



JUST FOLLOW THESE SIMPLE STEPS AND YOU WILL HAVE NO TROUBLE IN MAKING A BIRD CAGE THAT WILL BE A VERY ATTRACTIVE SCHOOLROOM DECORATION. SENT TO US BY DOROTHY GLOYD, REDWOOD CITY, CALIFORNIA

The Free Brush Animal

STELLA E. WIDER

ASSISTANT SUPERVISOR OF ART, LYNCHBURG, VIRGINIA

WHEN boys and girls reach the junior high school age, frequently they become very self conscious, and when that self consciousness gets into the finger tips, it is time for the art teacher to do something about it, for she is hearing, too often, such remarks as, "Miss X, look what a mess! I just can't draw any more," or "Miss X, why is this thing so flat looking? I surely have tried to get it right."

Then the wise teacher says to her class, "Folks, let's not *try* to draw today. Shall we have some fun instead?"

Going to the board, she draws a rough rectangle to simulate a sheet of paper. Upon this sheet of paper she describes a careless curve, grasping her crayon very lightly by the top end in order to do so. Next she calls for a volunteer to swing in an equally careless curve, advising him to hold the crayon as she did. With this as a nucleus (and it is astonishing how truly any two curves can form a nucleus), she swings in two or three more lines which suggest somewhat the contour of an animal, real or imaginary.

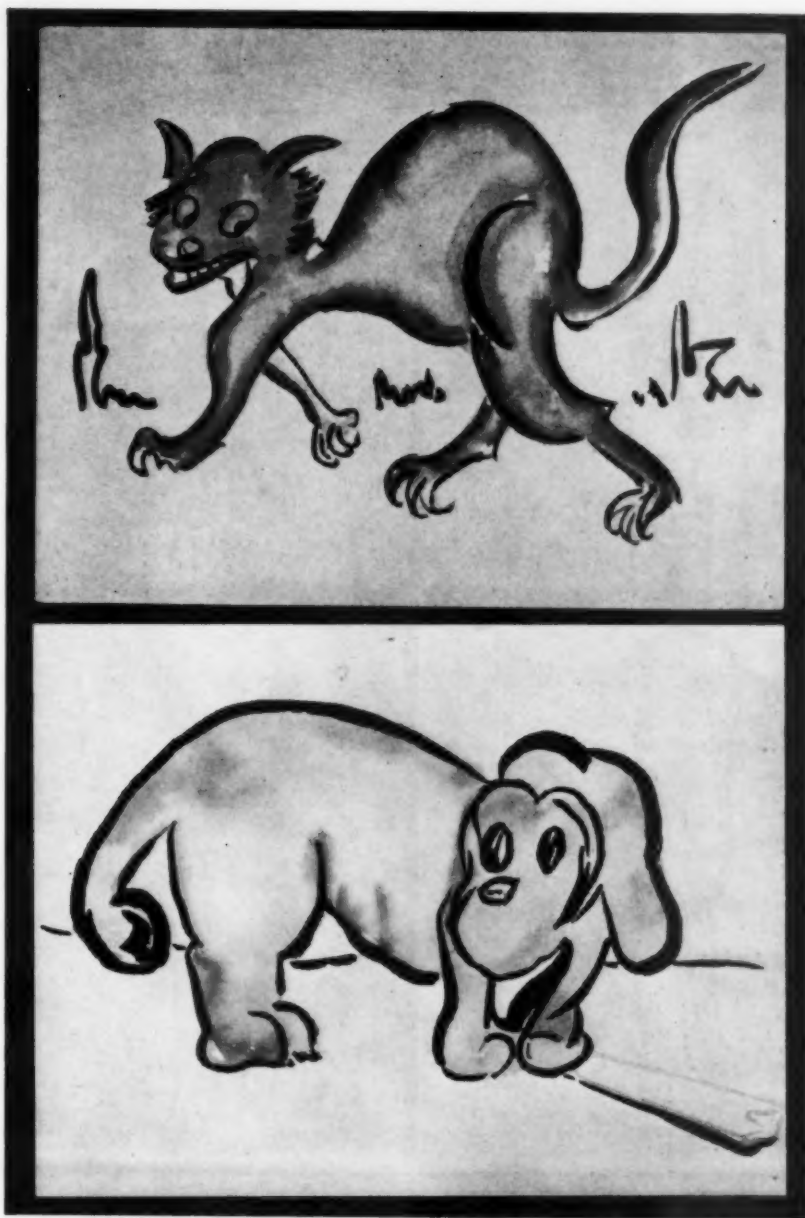
The class is amazed that so few careless strokes have produced so definite a result! Immediately the creature is erased. The process is repeated with equally amazing and delightful results, plus many more volunteers. The pupils are beginning to "see" things!

At the right moment, of course, the pupils are provided with several sheets of brush manila, 9 x 12 inches or 12 x 18 inches. (To be given several sheets of paper at one time, instead of the "stiltifying" one, is an innovation.) They are puzzled but interested. They are told, "Believe it or not, if you will hold your soft pencils as the crayon was held, and keep in mind *only* satisfying space filling of the paper, the pencils will do the trick animals for you." A time limit of perhaps five minutes is set, and they are off! A time limit seems to help the pupils to forget themselves. Having plenty of material also helps them to relax. Some children so fear to "ruin" the one sheet that they are often thus hampered from the start.

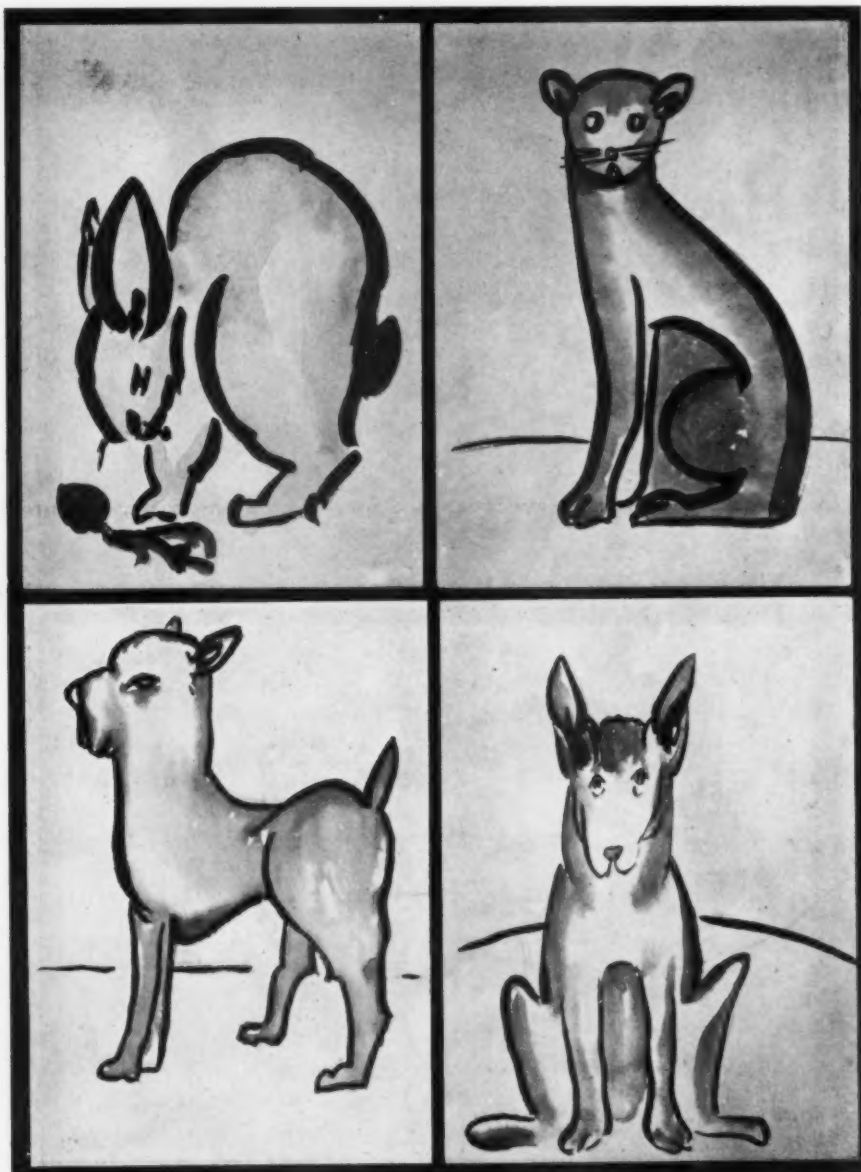
When the time is up, a final check-up on pleasing space relations is made. It is suggested that the enlargement of a head, a tail, the addition of an ear or horn, perhaps the lengthening of a leg or two may bring about better balance.

The next step is to apply clear water, or slightly tinted water, to the entire surface of the sketch, in the usual flat wash method. While this wash is still moist, a generous brush full of rather brilliant color is applied to *pencilled lines only*. This is allowed to trickle where it will, forming most intriguing surfaces.

When this surface is thoroughly dry,



THESE INTERESTING CREATURES ARE FREE BRUSH ANIMALS. STELLA E. WIDER, ASSISTANT SUPERVISOR OF ART, LYNCHBURG, VIRGINIA, EXPLAINS IN THE ACCOMPANYING ARTICLE JUST HOW IT IS DONE



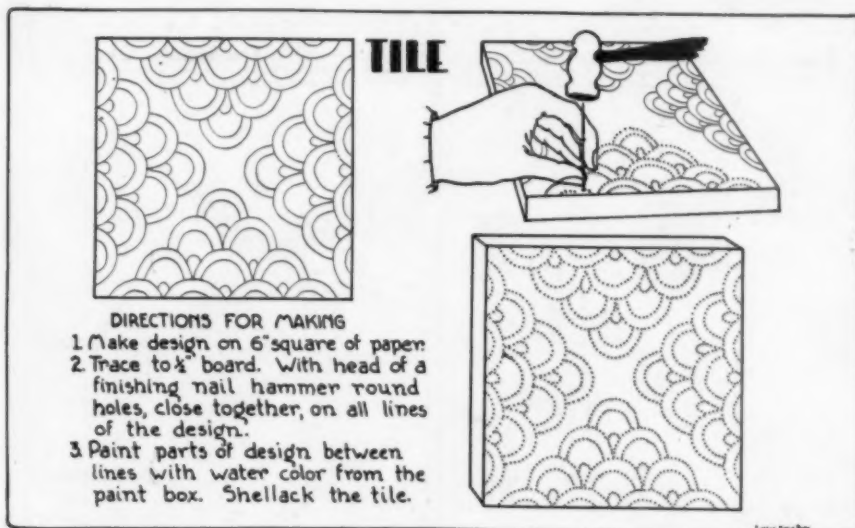
THE ART CLASS WILL BE ENTHUSIASTIC ABOUT MAKING "FREE BRUSH ANIMALS." IT IS GREAT FUN AND AN EXCELLENT TRAINING. STELLA E. WIDER, ASSISTANT SUPERVISOR OF ART, LYNCHBURG, VIRGINIA

the brushes are filled with India ink or black paint. This must be very liquid, and just dripping from the tip of the brush. Now a little thinking must be done, as no black stroke when applied should be "mended." The brush is held perpendicular to the paper, in Japanese fashion. Plans should be made as to whether the stroke is to be broad, thin, continuous, or broken. Clever manipulation of the strokes brings climax to the study, but when a stroke is once made, "leave it alone, regardless" as one pupil

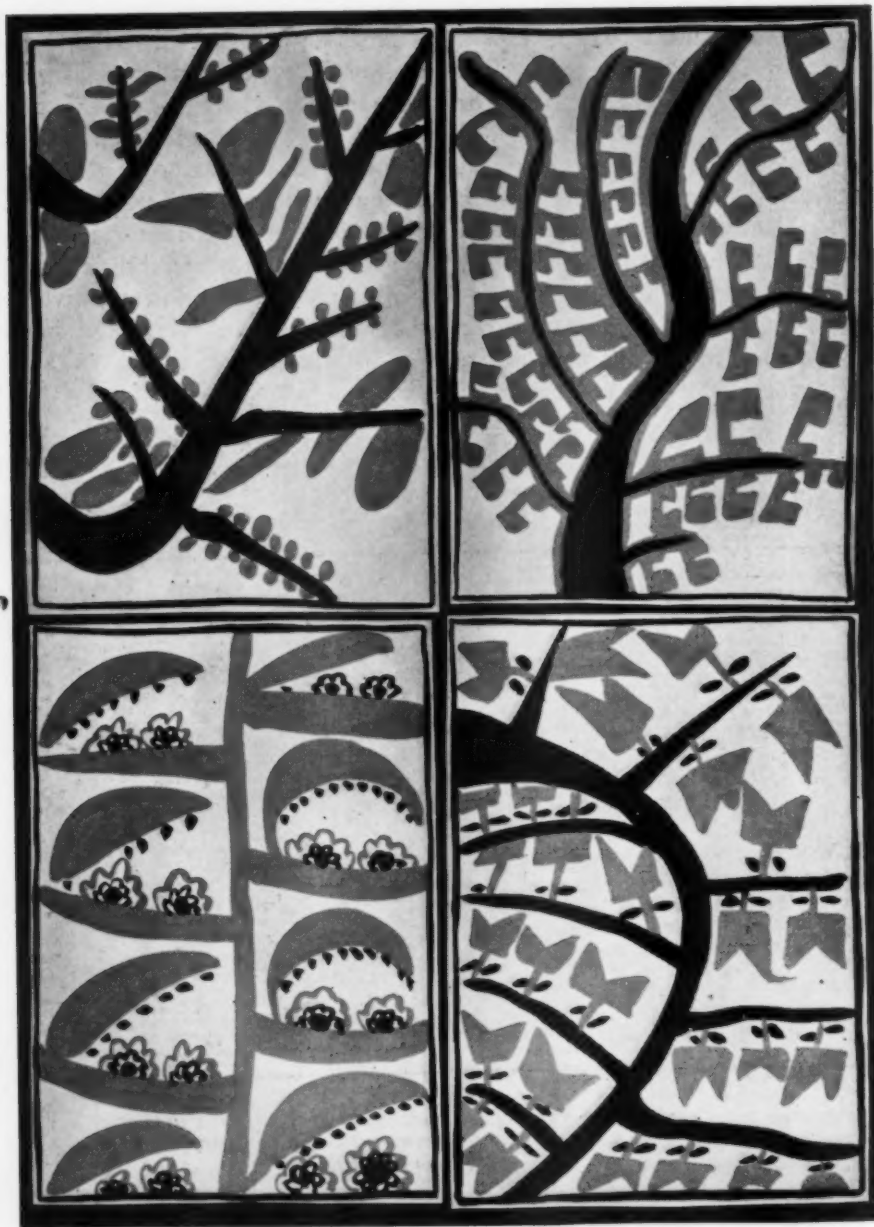
advised.

A lesson of this kind tends to relieve tension, brought about by self consciousness, and goes a long way toward securing that so much coveted freedom of line and ease in brush work.

Equally interesting results may be obtained by using the human head as a motif. Weird birds lend themselves nicely to this type of experiment. Frequently the pencil sketches alone can be used delightfully as the repeats in all-over designs.



THE DIRECTIONS FOR MAKING THIS TILE, WHICH WAS MADE BY IRENE STEWART, ART TEACHER, WERE SENT TO US BY EVADNA KRAUS PERRY, RURAL ART SUPERVISOR, ORANGE COUNTY, CALIFORNIA



DECORATIVE TREES DONE BY PUPILS OF JESSIE TODD,
DEPARTMENT OF ART EDUCATION, UNIVERSITY OF CHICAGO



ABOVE—A "WHITE SILHOUETTE" AGAINST A BLUE BACKGROUND MAKES AN ATTRACTIVE ILLUSTRATION. BELOW—SNOW CAPPED PEAKS AND A BLACK FOREGROUND ARE OF CUT PAPER. THIS WORK IS BY GRADE SCHOOL CHILDREN OF ALBANY, OREGON. LA VERNE VAHLICK, ART SUPERVISOR



TILES MADE BY THE FOURTH GRADE ART CLUB UNDER THE DIRECTION OF HARRIETTE WIRTH, ART TEACHER, WASHINGTON SCHOOL, BERKELEY, CALIFORNIA. THE ARTICLE ON THE OPPOSITE PAGE TELLS HOW THEY WERE MADE

Art Tiles

HARRIETTE WIRTH

ART TEACHER, WASHINGTON SCHOOL, BERKELEY, CALIFORNIA

THE Fourth Grade Art Club wanted to make tiles large enough to be used as gifts. They had never done anything like it before, so of course they were greatly enthused.

A prepared clay was purchased by the members of the club. The clay was easily handled and poured readily into the simplest of molds. These molds, consisting of embroidery hoops and box lids, were brought from home.

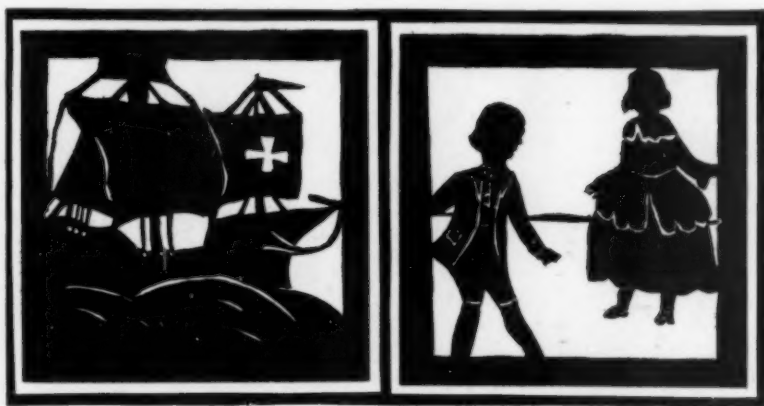
Designs for the tiles were drawn by the most talented pupils, while the others helped prepare the clay mixture.

The clay was mixed to the consistency of batter, poured into greased molds, and allowed to set for twenty-four hours.

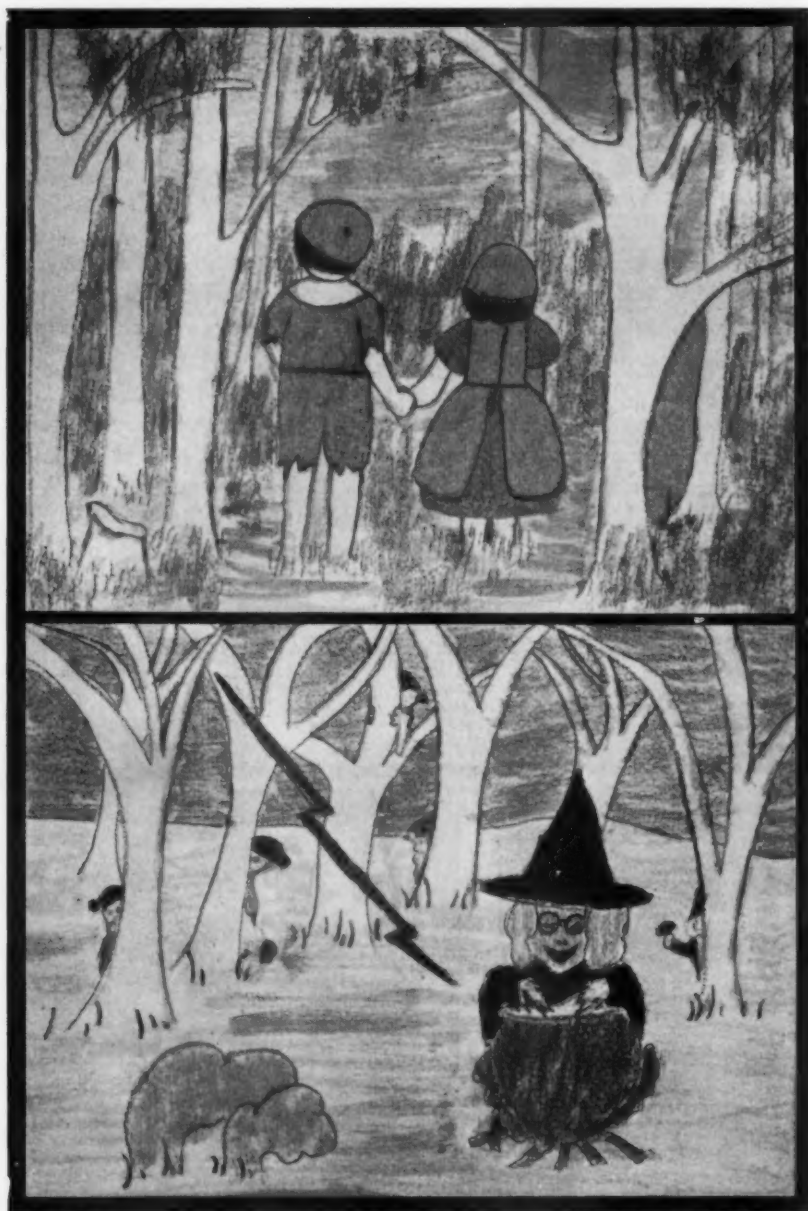
When removed from the molds it was sandpapered to the desired smoothness.

The designs were carefully traced and incised by means of a sharp instrument, such as a sharp nut-pick, nail, or knife blade.

Color was next applied and blended to give the most harmonious effects. Poster paints were used because of their adaptability. The tiles were finished with a good heat resisting varnish.



SILHOUETTES CUT BY FIFTH GRADE CHILDREN AT THE TRAINING SCHOOL, STATE TEACHERS COLLEGE, MINOT, NORTH DAKOTA. ANOTHER SILHOUETTE MADE IN THE SAME CLASS IS USED ON THE "ART FOR THE GRADES" TITLE PAGE. DONE UNDER THE DIRECTION OF ALBERTA WALLACE



THESE CRAYON ILLUSTRATIONS FOR "HANSEL AND GRETEL" WERE MADE BY SIXTH GRADE PUPILS AT THE WASHINGTON SCHOOL, CHRISHOLM, MINNESOTA. TEACHER, HELEN MCGINNIS SUPERVISOR, BEATRICE WIGHTMAN

High School Art Classes Build a Gothic Cathedral

(Continued from page 588)

THE SPIRES (13" high): Use a quarter of a 13-inch (radius) circle. Allow laps for joint and base (14"). Join and crease down flat as in towers. Open and crease opposite folds. This brings a square prism. Crease twice more to make it eight-sided. Slit up one inch at creases to attach to tower top.

THE PIERS (about 1" wide): The manual training department will saw these out. Use to finish corners of towers and transepts, etc.

BUTTRESSES AND FLYING BUTTRESSES (short, 7"; long, 9½"): See diagram for measures.

PORTALS (three east. Central arch 5½". Side arches 4½"): Height of central decorations above—central 9", sides 7½".

ROSE WINDOWS: 4" x 5" in diameter.

ORDINARY WINDOWS (42 in all): 2" x 3¾".

TOTAL LENGTH: 4 feet. **TOTAL WIDTH**: 23 inches. **TOTAL HEIGHT**: About 34 inches.



Expression through the Hands

(Continued from page 591)

the half opened book is called "May Fields," and is a charming arrangement of dandelion fluff, grass blades, timothy, clover, and other field plants. The making of a nature scrap or story book to show what the girls have done involves the designing of a cover, the choice of papers for writing and illustrations, the binding, the illustrating, and usually photography. For the earning of the third rank in Camp Fire the girl must submit a book telling what she has done. This book is judged on its artistic merit as well as on its content.

The use of native material in weaving, pottery, and clay modeling is encouraged at home and in camp. One of the camps has an Indian village, with tepees decorated in the girl's symbols, an Indian garden, and facilities accumulated by the girls for doing Indian craft work. The candlestick and the little jar in the photograph are made from local clay and decorated in Indian designs. Totem poles are favorites both in camp and in town.

As the value of a leisure time program should be not only immediate but long term

ix It's a help to both advertiser and publisher if you mention THE SCHOOL ARTS MAGAZINE

SPENCERIAN

LITTLE LESSONS IN PEN DRAWING

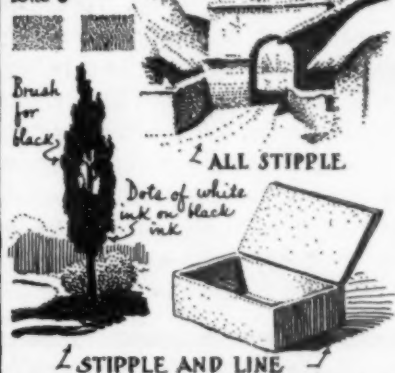
by A. L. Guptill

LESSON 5: DOTS OR STIPPLE

DOTS Where solid, unbroken lines would be too conspicuous, dotted lines are often substituted, like this—

STIPPLE Tones may be "stippled" of dots, too, placed in juxtaposition. The process is somewhat tedious, so drawings are seldom done wholly by this means. Here is an exception.

The closer or larger the dots the darker the tone.



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values, the foundation must be laid for adult interests and pursuits. Today, with leisure time an acute problem, this need is even more apparent. From the scattered experiments of adolescence for satisfying work must come some more permanent choice of an art or a craft to make later life full and worth while—in other words, hobbies. "Hobbies" will be the project for all Camp Fire girls next year. Each girl will have the help of the people in her town most interested in the hobby she chooses. In addition she will have the guidance of her leader and the interest of her parents and friends. Both the incentive and the equipment for successful pursuit of a chosen hobby will be present. At the end of the period, which will of course only mark the beginning of real work on a hobby, the girls will hold a "Hobby Fair," exhibiting their work thus far, if it is of a sort to exhibit and, if not, bringing a written account of what they have done, attractively bound and illustrated. Even if the girl decides not to carry on the hobby she chooses for this experiment, she will have become aware of any

number of others which her friends have tried, and her inclination will be to keep on looking until she finds some which eminently suits her taste and abilities.

"Seek Beauty" is the first of the seven points of the Camp Fire Law. The best way to seek it is to create it. A Hand Craft program, to contribute to this end, must be based on sound art principles, be creative, and grow out of the girl's life activities. It must give the girl the feeling of intense personal satisfaction, of fulfillment, which truly creative work gives.

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